

Am and anac
NEW ZEALAND EDITION

His Master's Voice

RECORDS

1930



'His Master's Voice'

CATALOGUE of RECORDS

1930 EDITION

Containing all records issued up to and including
March, 1930

INDEX OF MAIN SECTIONS OF THE CATALOGUE

| | Page |
|-------------------------------------|------|
| Prices of Records | ii. |
| Educational Books | iii. |
| Foreword | iv. |
| Celebrity Records | 3 |
| Vocal Section | 57 |
| Songs of Various Nations | 73 |
| Choral Records | 74 |
| Instrumental Section | 79 |
| Orchestras | 89 |
| Light Orchestras | 96 |
| Dance Orchestras | 99 |
| Bands | 106 |
| Talking | 109 |
| Nursery Records | 111 |
| Miscellaneous | 113 |
| Humorous | 113 |
| Operas | 119 |
| Gilbert and Sullivan Operas | 139 |
| Opera Sets | 145 |
| Operas in English | 153 |
| Melody Lectures | 198 |
| Musical Comedies | 154 |
| Theme Songs | 160 |
| Composers | 167 |
| French Language Records | 192 |
| Library of Complete Operas | 195 |
| Educational Records | 198 |
| Historical List | 201 |
| Instruments and Accessories | 225 |
| General Index | 233 |



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"HIS MASTER'S VOICE" (N.Z.) LTD.

BOX 108, WELLINGTON, N.Z.

FOREWORD

The general simplification of the 1929 catalogue met with general approval. This year further improvements will be noted. All dance titles will now be found in the general index, and we have also added a new section for Theme Songs of Motion Talkie Pictures.

Any title will be found in the general index at the end of the catalogue. A reference to the indicated page will give the necessary information about the artist or coupling.

SECTIONS

All items are grouped in separate sections, so that anyone interested in vocal numbers, for instance will find all singers under the vocal section. The same applies to instrumental, choral and band records. An index to the main sections of the catalogue will be found on page i.

OPERAS

In the "Opera" section (page 119) all operas are indexed in alphabetical order. Operatic items are placed in order in which they are sung in the opera. To find the coupling, look up under individual artist.

OPERA SETS

Detailed description of grand opera sets issued in complete form will be found in this section on page 143.

OPERAS IN ENGLISH

"Hugh the Drover" and "The Beggar's Opera" are listed in this section on page 153-4. Two other operas in English, "Mme. Butterfly" and "Merrie England" are listed under "Opera Sets." Pages 150-1.

COMPOSERS

For the convenience of those who are interested in the works of great musicians, all musical works of important composers, with the exception of operas and light music, will be found grouped in alphabetical order under the composers' names on pages 157-177.

ORATORIOS

Oratorios are listed under the names of Handel and Mendelssohn in the "Composers" section.

COMIC OPERAS

Excerpts from comic operas and musical comedies will be found under the section "Musical Comedies" on page 154.

THEME SONGS

A useful reference list will be found on pages 160-166 of all Talkie Theme Songs.

Dance Records

Titles of dance music are listed in the general index.

Historical List

Records of historical interest are on pages 201-224.

CROSS-INDEXING

The idea of cross-indexing is to give more than one opportunity of tracing a record, of which partial particulars only are known, and this work has been carried out as completely as possible, having regard to the necessity of keeping the catalogue within reasonable limits.

DA107 Because (*D'Hardelot*)—By Caruso

This record appears as above in the General Alphabetical Index, as well as under Caruso in the Celebrity Section, but the coupling will only be found under the Artist's name.

RED LABEL SECTION

A special section of the Catalogue is devoted to records by International Celebrity Artists, and in this section will be found all their records grouped under each artist's name, together with, in the majority of cases, a biographical note.

ACCOMPANI- MENTS

The majority of "His Master's Voice" Records (vocal, operatic, duets, trios, etc.) are made with orchestral accompaniments. The exceptions are most of the violin solos, many ballads which call for pianoforte accompaniment, and unaccompanied concerted singing.

EDUCATIONAL

So great has been the development in this section of our activities that it has been found necessary to issue separately a Special Educational Catalogue. This contains particulars of some hundreds of records, and can be obtained from any accredited dealer in "His Master's Voice" products, or from His Master's Voice (N.Z.) Ltd., Box 108, Wellington.

MELODY LECTURES

Nine new electrical Recordings are now available. See pages 198 and 199.

"OPERA AT HOME."

The stories of operas and the records are given, together with much little-known information, in the new and enlarged illustrated library edition of our publication "Opera at Home," Price 7/6 net, from all "His Master's Voice" accredited dealers. This is a work that every opera-lover should possess.

78 Revolutions per minute.

"His Master's Voice" records are made to play at a speed of 78 revolutions per minute, and no departure should be made from this rule unless a special speed is marked after the record in the Catalogue. Correct speed governs pitch, tone and tempo, and only by paying close attention to this point can you ensure that you are hearing the actual tones **as they were recorded.** Turntables should be tested for speed from time to time. "His Master's Voice" Instantaneous Speed Tester shows whether your motor is running correctly.

REPRODUCING POINTS.

To obtain the best results and to prolong the life of "His Master's Voice" Records, only "His Master's Voice" needles—Steel, Fibre or "Tungstyle" should be used. Great care should be used in placing the needle on the record. The turntable should be set revolving, and when it has attained **playing speed** the needle point should be placed **gently** on the outside polished rim of the record, and then slowly pushed into the first of the playing grooves. Under no circumstances should the needle be put directly on to the record itself.

CARE OF INSTRUMENTS.

A Gramophone, like any other mechanism, requires care and occasional adjustment. The running parts of the motor should be oiled from time to time. The sound box may also need occasional rectification, but this is a matter which, as a rule, should be placed in the hands of an accredited "His Master's Voice" dealer. Another important point to remember is that a gramophone should on no account be kept in a damp room, while extremes of temperature should also be avoided.

SUGGESTIONS.

The Editor wishes to thank numerous friends for their helpful suggestions arising out of the previous Editions, many of which have been incorporated in the present issue. Corrections or suggestions for the further improvement of the next edition will be gladly received by the Catalogue Editor, Advertising Department, The Gramophone Company, Ltd., 163 Pitt Street, Sydney.

Artists—Celebrity Section

| | Page | | Page |
|--|------|--|------|
| Alda, Frances (<i>Soprano</i>) | 3 | Knapfer, Paul (<i>Bass</i>) | 34 |
| Amato, Pasquale (<i>Baritone</i>) | 3 | Kreisler, Fritz (<i>Violinist</i>) | 34 |
| Anseau, Fernand (<i>Tenor</i>) | 3 | Kreisler, Hugo (' <i>Cellist</i> ') | 36 |
| Backhaus, Wilhelm (<i>Pianist</i>) | 4 | Kubelik, Jan (<i>Violinist</i>) | 36 |
| Barrymore, John (<i>Tenor</i>) | 5 | Kurz, Selma (<i>Soprano</i>) | 36 |
| Battistini, Mattia (<i>Baritone</i>) | 5 | Landowska, Wanda (<i>Harpsichord</i>) | 36 |
| Bauer, Harold (<i>Pianist</i>) | 6 | Lashanska, Hulda (<i>Soprano</i>) | 37 |
| Bonninsegna, Celestina (<i>Dramatic Soprano</i>) | 6 | Lewis, Mary (<i>Soprano</i>) | 37 |
| Bori, Lucrezia (<i>Soprano</i>) | 6 | Ljungberg, Gota (<i>Soprano</i>) | 37 |
| Braslau, Sophie (<i>Contralto</i>) | 7 | Lunn, Louise, Kirkby (<i>Contralto</i>) | 37 |
| Butt, Dame Clara (<i>Contralto</i>) | 7 | Marconi, Francesco (<i>Tenor</i>) | 38 |
| Calve, Emma (<i>Soprano</i>) | 8 | Martinelli, Giovanni (<i>Tenor</i>) | 38 |
| Caruso, Enrico (<i>Tenor</i>) | 8 | McCormack, John (<i>Tenor</i>) | 39 |
| Casals, Pablo (' <i>Cellist</i> ') | 11 | Melba, Dame Nellie (<i>Soprano</i>) | 42 |
| Casazza, Elvira (<i>Contralto</i>) | 12 | Menuhin, Yehudi (<i>Violin</i>) | 43 |
| Chaliapin, Th. I. (<i>Baritone</i>) | 12 | Michailova, Maria (<i>Soprano</i>) | 43 |
| Chemet, Renee (<i>Violinist</i>) | 13 | Minghetti, Angelo (<i>Tenor</i>) | 43 |
| Clement, Edmond (<i>Tenor</i>) | 14 | Morini, Erika (<i>Violinist</i>) | 43 |
| Cortot, Alfred (<i>Pianist</i>) | 14 | New York Philharmonic Orchestra | 43 |
| Cortis, Antonio (<i>Tenor</i>) | 14 | Offers, Maartje (<i>Contralto</i>) | 44 |
| Crabbe, Armand (<i>Baritone</i>) | 15 | Onegin, Sigrid | 44 |
| Culp, Julia (<i>Contralto</i>) | 15 | Paderewski, Ignace Jan (<i>Pianist</i>) | 44 |
| Dal Monte, Toti (<i>Soprano</i>) | 16 | Paikin, Luella (<i>Soprano</i>) | 45 |
| D'Alvarez, Marguerite (<i>Mezzo-Soprano</i>) | 16 | Pareto, Graziella (<i>Soprano</i>) | 45 |
| De Gogorza, Emilio (<i>Baritone</i>) | 16 | Patti, Adelina | 45 |
| De Luca, Giuseppe (<i>Baritone</i>) | 17 | Pertile, Aureliano (<i>Tenor</i>) | 45 |
| De Lucia, Fernando (<i>Tenor</i>) | 17 | Pini-Corsi, Antonio (<i>Baritone</i>) | 45 |
| De' Muro, Bernardo (<i>Tenor</i>) | 17 | Pinza, Ezio (<i>Bass</i>) | 46 |
| De Pachmann, Vladimir (<i>Pianist</i>) | 18 | Philadelphia Symphony Orchestra | 46 |
| Destinn, Emmy (<i>Soprano</i>) | 18 | Plancon, Pol (<i>Bass</i>) | 46 |
| Eames, Emma (<i>Soprano</i>) | 19 | Poli-Randacio, Tina (<i>Soprano</i>) | 47 |
| Edvina, Marie Louise (<i>Soprano</i>) | 19 | Ponselle, Rosa (<i>Soprano</i>) | 47 |
| Elman, Mischa (<i>Violinist</i>) | 19 | Powell, Maud (<i>Violinist</i>) | 47 |
| Elman String Quartet | 20 | Rachmaninoff, Serge (<i>Pianist</i>) | 48 |
| Farrar, Geraldine (<i>Soprano</i>) | 21 | Renaud, Maurice (<i>Baritone</i>) | 48 |
| Fleta, Michele (<i>Tenor</i>) | 22 | Ruffo, Titta (<i>Baritone</i>) | 48 |
| Flonzaley Quartet | 23 | Saint-Saens, Camille (<i>Composer-Pianist</i>) | 49 |
| Franci, Benvenuto (<i>Baritone</i>) | 23 | Samaroff, Olga (<i>Pianist</i>) | 49 |
| Gabrilovitsch, Ossip (<i>Pianist</i>) | 24 | Sammarco, G. Mario (<i>Baritone</i>) | 49 |
| Gadski, Johanna (<i>Soprano</i>) | 24 | Sarasate, Pablo de (<i>Violinist-Composer</i>) | 49 |
| Galli-Curci, Amelita (<i>Soprano</i>) | 24 | Schipa, Tito (<i>Lyric Tenor</i>) | 50 |
| Galvany, Maria (<i>Soprano</i>) | 26 | Schumann, Elizabeth (<i>Soprano</i>) | 50 |
| Gerhardt, Elena (<i>Mezzo-Soprano</i>) | 26 | Schumann-Heink, Ernestine (<i>Contralto</i>) | 50 |
| Giannini, Dusolina (<i>Soprano</i>) | 26 | Scotti, Antonio (<i>Baritone</i>) | 51 |
| Gigli, Beniamino (<i>Tenor</i>) | 26 | Sembrich, Marcella (<i>Soprano</i>) | 51 |
| Gilbert, Charles (<i>Baritone</i>) | 27 | Sistine Choir | 52 |
| Gilly, Dinh (<i>Baritone</i>) | 27 | Silva, Lemolino (<i>Tenor</i>) | 52 |
| Gluck, Alma (<i>Soprano</i>) | 27 | Slezak, Leo (<i>Tenor</i>) | 52 |
| Gordon, Jeanne (<i>Contralto</i>) | 29 | Smirnoff, Dimitri Alexeievitch (<i>Tenor</i>) | 52 |
| Granforte, Apollo (<i>Baritone</i>) | 29 | Sobinoff, Leonid (<i>Tenor</i>) | 52 |
| Grieg, Edvard (<i>Composer</i>) | 29 | Spani, Hina (<i>Soprano</i>) | 52 |
| Heifetz, Jascha (<i>Violinist</i>) | 29 | Suggia, Guilhermina (' <i>Cellist</i> ') | 53 |
| Heldy, Fanny (<i>Soprano</i>) | 30 | Talley, Marion (<i>Soprano</i>) | 53 |
| Hempel, Frieda (<i>Soprano</i>) | 30 | Tamagno, Francesco (<i>Tenor</i>) | 53 |
| Hislop, Joseph (<i>Tenor</i>) | 31 | Tetrazzini, Luisa (<i>Soprano</i>) | 53 |
| Homer, Louise (<i>Contralto</i>) | 32 | Thibaud, Jacques (<i>Violinist</i>) | 54 |
| Huguet, Giuseppina (<i>Soprano</i>) | 32 | Tibbett, Lawrence (<i>Baritone</i>) | 54 |
| Jeritz, Maria (<i>Soprano</i>) | 32 | Van Rooy, Anton (<i>Baritone</i>) | 55 |
| Joachim, Joseph (<i>Violinist</i>) | 33 | Werrenrath, Reinald (<i>Tenore</i>) | 55 |
| Johnson, Edward (<i>Tenor</i>) | 33 | Whitehill, Clarence (<i>Baritone</i>) | 55 |
| Journet, Marcel (<i>Bass</i>) | 33 | Williams, Evan (<i>Tenor</i>) | 55 |
| | | Zanelli, Renato (<i>Baritone</i>) | 56 |
| | | Zenatello, Giovanni (<i>Tenor</i>) | 56 |
| | | Zimbalist, Efrem (<i>Violinist</i>) | 56 |

VOCAL ARTISTS

Plum and Black Labels

| | Page |
|---------------------------------|------|
| Abbott, Bessie .. | 57 |
| Ackland, Essie .. | 57 |
| Allen, Percival .. | 57 |
| Andresen, Ivar .. | 57 |
| Anderson, Marion .. | 57 |
| Anderson, William .. | 57 |
| Austral, Florence .. | 57 |
| Baker, Elsie .. | 57 |
| Baker, George .. | 58 |
| Barton & Carroll .. | 58 |
| Baselow, Pamela .. | 58 |
| Baur, Franklyn .. | 58 |
| Bennett, Mavis .. | 58 |
| Bockelmann, Rudolf .. | 58 |
| Bronsgeest, Cornelis .. | 58 |
| Brownlee, John .. | 58 |
| Buckman, Rosina .. | 59 |
| Burr, Henry .. | 59 |
| Butcher, Ernest .. | 59 |
| Carlton, Marguerite .. | 59 |
| Castles, Amy .. | 59 |
| Clark, Helen .. | 59 |
| Collier, Frederic .. | 59 |
| Coltham, Sydney .. | 59 |
| Coward, Noel .. | 60 |
| Crooks, Richard .. | 60 |
| Crawford, Mimi .. | 60 |
| Daniels, Bebe .. | 60 |
| Danieli, Elena .. | 60 |
| Davison, Crue .. | 60 |
| Davies, Lilian .. | 60 |
| Davies, Tudor .. | 60 |
| Dawson, Peter .. | 61 |
| Deearth, Harry .. | 62 |
| De Reszke Singers .. | 62 |
| Del Rio, Dolores .. | 62 |
| Demuth, Leopold .. | 62 |
| Downey, Morton .. | 62 |
| Duhan, Hans .. | 63 |
| Dunlop & Marsh .. | 63 |
| Egen, Austin .. | 63 |
| Eisdell, Hubert .. | 63 |
| English Singers, The .. | 63 |
| Essex, Violet .. | 63 |
| Falkner, Keith .. | 63 |
| Fancourt, Darrell .. | 63 |
| Farkoa, Maurice .. | 63 |
| Farrar, Harold .. | 63 |
| Gange, Fraser .. | 64 |
| Gerber, F. .. | 64 |
| Gerhardt, Elena .. | 64 |
| Gideon, Melville .. | 64 |
| Glynn, Walter .. | 64 |
| Goss, John and Vocal Quartet .. | 65 |
| Gowings, Leonard .. | 65 |
| Gresham Singers .. | 65 |
| Guilbert, Yvette .. | 65 |
| Gwynne, Robert .. | 65 |
| Hall, Garda .. | 65 |
| Halland, Edward .. | 65 |
| Hamlin, George .. | 65 |
| Harding, Evelyn .. | 65 |
| Harrison, Charles .. | 65 |
| Harrison, John .. | 65 |
| Hay, J. .. | 66 |
| Hayes, Grace .. | 66 |
| Heather, Alfred .. | 66 |
| Hemingway, Manuel .. | 66 |
| Hemming, Percy .. | 66 |

| | Page |
|-------------------------|------|
| Hemus, Percy .. | 66 |
| Herron, Bloss .. | 66 |
| Hilliard, Kathlyn .. | 66 |
| James, Lewis .. | 66 |
| Jones, Sarah .. | 66 |
| Jones, Bessie .. | 66 |
| King, Dennis .. | 66 |
| Kipnis, Alexander .. | 67 |
| Kline, Olive .. | 67 |
| Lambelet, Vivien .. | 67 |
| Leider, Frida .. | 67 |
| Lett, Phyllis .. | 67 |
| Lewis, Bertha .. | 67 |
| Ljungberg, Gota .. | 67 |
| Lloyd, Edward .. | 67 |
| Lough, Ernest .. | 67 |
| Macgregor, Alexander .. | 67 |
| Marshall, Eric .. | 68 |
| Marsh, Lucy .. | 68 |
| Megane, Leila .. | 68 |
| Melchior, Lauritz .. | 68 |
| Mentiplay, Catherine .. | 68 |
| Metaxa, George .. | 68 |
| Michael, William .. | 68 |
| Morton, Rachel .. | 68 |
| Mott, Charles .. | 68 |
| Mummery, Browning .. | 69 |
| Olczewska, Maria .. | 69 |
| Oldham, Derek .. | 69 |
| Oliver, Paul .. | 69 |
| O'More, Colin .. | 69 |
| Peerless Quartet .. | 69 |
| Pike, Ernest .. | 70 |
| Powell, Janet .. | 70 |
| Radford, Robert .. | 70 |
| Ranalow, Frederick .. | 70 |
| Renaud, Maurice .. | 70 |
| Rethberg, Elisabeth .. | 70 |
| Rice, Gladys .. | 70 |
| Robertson, Stewart .. | 70 |
| Robeson, Paul .. | 70 |
| Santley, Sir Charles .. | 71 |
| Scotney, Evelyn .. | 71 |
| Schoene, Lotte .. | 71 |
| Schorr, Friedrich .. | 71 |
| Shanks, Andrew .. | 71 |
| Shannon Quartet .. | 71 |
| Shaw, Elliott .. | 71 |
| Silver-Masked Tenor .. | 71 |
| Suddaby, Elsie .. | 72 |
| Swanson, Gloria .. | 72 |
| Thomson, Carolyn .. | 72 |
| Thornton, Edna .. | 72 |
| Torri, Rosina .. | 72 |
| Tree, Charles .. | 72 |
| Trinity Quartet .. | 72 |
| Turchetti, Maria .. | 72 |
| Turner, John .. | 72 |
| Valente, Alessandro .. | 72 |
| Velez, Lupe .. | 73 |
| Vocal Quartet .. | 73 |
| Werrenrath, Reinald .. | 73 |
| Widdop, Walter .. | 73 |
| Winn, Anona .. | 73 |
| Wood, Arthur .. | 73 |

CHOIRS.

| | |
|---------------------------------|----|
| Apollo Male Chorus .. | 74 |
| Assoc. Glee Clubs of America .. | 74 |

| | Page |
|--|------|
| Bach Cantata Club .. | 74 |
| Berlin Union of Teachers .. | 74 |
| Canterbury Cathedral Choir .. | 75 |
| Choir of the British National Opera Co. .. | 75 |
| Choir of H.M. Guards .. | 75 |
| Choir of St. Columba Church .. | 75 |
| Choir of Salisbury Cathedral .. | 75 |
| Choir of Temple Church .. | 75 |
| Chorus & Symph. Orch. .. | 75 |
| Chorus of Berlin Opera .. | 75 |
| Chorus of Covent Garden .. | 75 |
| Church Choir .. | 76 |
| Church of England Choir .. | 76 |
| Community Singing .. | 76 |
| Glasgow Orpheus Choir .. | 76 |
| Grand Opera Company .. | 76 |
| Grand Opera Chorus .. | 76 |
| H.M. Chapels Royal .. | 76 |
| Kibalachich Sym. Choir .. | 76 |
| La Scala, Milan .. | 76 |
| Lay Vicars, Westminster .. | 77 |
| Leeds Festival Choir .. | 77 |
| Light Opera Co. .. | 77 |
| Male Chorus .. | 77 |
| Macleod, Roderick, and Choir .. | 77 |
| Minstrels Male Voices .. | 77 |
| New College, Oxford .. | 77 |
| Philharmonic Choir .. | 77 |
| Royal Choral Society, Russian State Choir .. | 78 |
| Russian Sym. Choir .. | 78 |
| Salon Group .. | 78 |
| Sistine Choir .. | 78 |
| St. John's College, Cambridge .. | 78 |
| St. Margaret, Westminster .. | 78 |
| St. Swithin's Choir .. | 78 |
| Three Choirs Festival .. | 78 |
| Trinity Choir .. | 78 |
| Victor Lt. Opera Co. .. | 78 |
| Victor Male Chorus .. | 78 |
| Victor Mixed Chorus .. | 78 |
| Victor Opera Company .. | 79 |
| Westminster Abbey .. | 79 |
| Westminster Cathedral .. | 79 |
| Westminster Central Hall Choir .. | 79 |
| York Minster .. | 79 |

INSTRUMENTAL

| | |
|--------------------------------------|----|
| Bagpipes— | |
| Forsyth, Pipe Major H. .. | 79 |
| Balalaika— | |
| Kiriloff's Russian Bal. Orchestra .. | 79 |
| Banjo— | |
| De Pietro, M. .. | 79 |
| Grimshaw, Emile .. | 79 |
| Oakley, Oily .. | 79 |

| | Page |
|------------------------------|------|
| Bells— | |
| Bells o' Bournville .. | 79 |
| Borland & C. Chapman .. | 79 |
| Reitz, W. H. .. | 79 |
| 'Cello— | |
| Bourdon, Rosario .. | 79 |
| Foldes, Arnold .. | 79 |
| Harrison Beatrice .. | 79 |
| Kennedy, Lauri .. | 80 |
| Sharpe, Cedric .. | 80 |
| Cornet— | |
| Hawkins, Sergeant .. | 80 |
| Morgan, Sergeant .. | 80 |
| Flute— | |
| Amadio, John .. | 80 |
| Lemmon, John .. | 80 |
| Guitar— | |
| Segovia, Andres .. | 80 |
| Harpischord— | |
| Dilling, Mildred .. | 80 |
| Landowska, W. .. | 81 |
| Woodhouse, V. .. | 81 |
| Hawaiian Guitars— | |
| Ferera, F.-Paalulu, J. .. | 81 |
| Hawaiians, The .. | 81 |
| Louise, Helen, & Frank .. | 81 |
| Ferara .. | 81 |
| Lua, Pale K., & David .. | 81 |
| K. Kaili .. | 81 |
| Instrumental Quartet— | |
| Florentine Quartet .. | 81 |
| Instrumental Sextet— | |
| Victor Oloff Sextet .. | 81 |
| Mandoline— | |
| De Pietro, Mario .. | 81 |
| Organ— | |
| Alcock, W. G. .. | 81 |
| Casey, Terence .. | 81 |
| Crawford, Jesse .. | 81 |
| Cunningham, G. D. .. | 82 |
| Darke, H. Dr. .. | 82 |
| Dawson, Herbert .. | 82 |
| Dupre, Marcel .. | 82 |
| Foort, Reginald .. | 82 |
| Goss-Custard, Harry .. | 82 |
| Goss-Custard, Reg. .. | 82 |
| James, Leslie .. | 83 |
| Lemare, Edwin .. | 83 |
| McPherson, R. E. .. | 83 |
| Meale, Arthur .. | 83 |
| O'Henry, Edward .. | 83 |
| Prendergast, Dr. .. | 83 |
| Roper, Stanley .. | 83 |
| Schweitzer, A. Dr. .. | 83 |
| Sellars, Gatty .. | 83 |
| Tims, Roland .. | 83 |
| Whitaker-Wilson, C. .. | 83 |
| Weitz, Guy .. | 83 |
| Piano— | |
| Backhaus, Wilhelm .. | 83 |
| Bourne, Una .. | 84 |
| Barentze, Mme. Van .. | 86 |
| De Greef, Arthur .. | 84 |
| De Pachmann .. | 84 |
| Gershwin, G. .. | 84 |
| Gibbons, Carrol, and .. | 84 |
| His Playmates .. | 84 |

| | Page |
|-----------------------------|------|
| Hambourg, Mark .. | 84 |
| Lamond, Frederic .. | 85 |
| Maier, Guy, and Lee .. | 85 |
| Pattison .. | 85 |
| Levitzi, Mischa .. | 85 |
| Moisevitch, Benno .. | 85 |
| Ohman, P., and Arden, .. | 85 |
| Victor .. | 85 |
| Samuel, Harold .. | 86 |
| Scharrer, Irene .. | 86 |
| Scott, Cyril .. | 86 |
| Shilkret, J. .. | 86 |
| Waller, Thomas .. | 86 |
| Pipes— | |
| Clough, Tom .. | 86 |
| Pipes and Drums of His .. | 86 |
| Majesty's Scots Gas. .. | 86 |
| Smith, Pipe Major D. .. | 86 |
| Walsh, Liam .. | 86 |
| Saxophone— | |
| Jacobs, Howard .. | 86 |
| String Ensemble .. | 86 |
| String Quartets— | |
| Budapest String Qtte. .. | 86 |
| Florentine Quartet .. | 87 |
| Philharmonic String Qie. .. | 87 |
| Virtuoso String Quartet .. | 87 |
| Trios— | |
| De Groot .. | 87 |
| Instrumental Trio .. | 87 |
| Neapolitan Trio .. | 88 |
| Renard Trio .. | 88 |
| Venetian Trio .. | 88 |
| Victor Salon Trio .. | 88 |
| Violin— | |
| De Groot .. | 88 |
| Hall, Marie .. | 88 |
| Harrison, May .. | 88 |
| Hayward, Marjorie .. | 88 |
| Menges, Isolde .. | 88 |
| Morini, Erica .. | 89 |
| Rode, Alfredo .. | 89 |
| Sealy, Helen .. | 89 |
| ORCHESTRAS. | |
| Barbirolli's, John Orch. .. | 89 |
| Berlin Philharmonic .. | 89 |
| Boston Symphony Or. .. | 89 |
| Chicago Symphony .. | 89 |
| Detroit Sym. Orchestra .. | 89 |
| La Scala Orchestra .. | 89 |
| London Symphony .. | 89 |
| Members of La Scala .. | 91 |
| Orchestra, Milan .. | 91 |
| New Symphony Orch. .. | 91 |
| New York Philharmonic .. | 91 |
| Symphony Orch. .. | 91 |
| New York Philharmonic .. | 91 |
| Orchestra Royal des .. | 91 |
| Guides Belges .. | 91 |
| Philadelpia Symphony .. | 92 |
| Royal Albert Hall .. | 93 |
| Royal Opera Orchestra, .. | 93 |
| Covent Garden .. | 93 |
| San Francisco Sym. .. | 94 |
| State Berlin Opera .. | 94 |
| St. Louis Sym. Orch. .. | 95 |
| Symphony Orchestra .. | 95 |

| | Page |
|----------------------------|------|
| Tivoli (Augmented) Or. .. | 96 |
| Vienna Philharmonic .. | 96 |
| LIGHT ORCHESTRAS. | |
| De Groot and Piccadilly .. | 96 |
| Eighteenth Century .. | 97 |
| Herbert's .. | 97 |
| Iff's .. | 97 |
| International .. | 97 |
| Kaufmann, Ferdy .. | 97 |
| King, Reginald, and His .. | 97 |
| Orchestra .. | 97 |
| Light Opera .. | 97 |
| Lyric Theatre .. | 97 |
| Mayfair .. | 97 |
| Meredith-Kay's .. | 97 |
| National Symphony .. | 97 |
| New Light Symphony .. | 97 |
| New Mayfair .. | 98 |
| New Queen's Hall Light .. | 98 |
| Salon .. | 98 |
| Scotch Country Dance .. | 98 |
| Victor Concert .. | 98 |
| Victor Salon .. | 98 |
| Victor Symphony .. | 98 |
| Waring's Concert Orch. .. | 98 |
| Weber, Marek .. | 98 |
| Whiteman's Concert .. | 99 |
| DANCE ORCHES- | |
| TRAS .. | 99 |
| BANDS .. | 106 |
| TALKING. | |
| Ainley, Henry .. | 109 |
| Asquith, Rt. Hon. H. H. .. | 109 |
| Barrymore, John .. | 109 |
| Beck, The Hon. James .. | 109 |
| M. .. | 109 |
| Bernhardt, Sarah .. | 109 |
| Bourne, His Eminence .. | 109 |
| Cardinal .. | 109 |
| Churchill, Rt. Hon. .. | 109 |
| Winston, M.P. .. | 109 |
| Coogan, Jackie .. | 109 |
| Fleming, Rev. Canon .. | 109 |
| Galway, Rt. Hon. Vis- .. | 109 |
| count M. F. H. .. | 109 |
| Grenfell, Dr. M. G. .. | 109 |
| H.M. King George and .. | 109 |
| Queen Mary .. | 109 |
| H.R.H. The Prince of .. | 110 |
| Wales .. | 110 |
| Harding, Warren G. .. | 110 |
| Jellicoe, Earl .. | 110 |
| Jones, A. Wallace .. | 110 |
| Klausen, Henrik .. | 110 |
| Lee, Lord .. | 110 |
| Daniel Jones, M.A. .. | 110 |
| Lloyd George, Rt. Hon. .. | 110 |
| D., M.P. .. | 110 |
| Long, Viscount .. | 110 |
| Massey, The Rt. Hon. .. | 110 |
| W. F. .. | 110 |
| Maude, Cyril .. | 110 |
| Meath, Earl of .. | 110 |
| Mussolini, Benito .. | 110 |
| Neilson, Julia .. | 110 |

(Continued on page 2)



Red Label Section

*A Library of Great Music
performed by Artists of
International Fame*



This Catalogue contains all Double-sided Celebrity Records issued up to and including March, 1930. The single-sided Celebrity Records are included also, this fact being noted in every case against the title of the record.

| | Page |
|-------------------------|------|
| Pankhurst, Christabel.. | 110 |
| Peary, Commander R. E. | 110 |
| Pretzman, Capt. E. G. | 110 |
| Roberts, F.M. Lord, | |
| V.C., K.G. .. | 110 |
| Roberts, Right Hon. | |
| G. H. .. | 110 |
| Roosevelt, Theodore .. | 110 |
| Shackelton, Sir Ernest | 110 |
| Taft, William H. .. | 110 |
| Terry, Fred .. | 110 |
| Tolstoi, Count Leo .. | 110 |
| Tree, Sir H. Beerbohm | 110 |
| Treloar, Sir William, | |
| Bart. .. | 110 |
| Venizelos, His Excel- | |
| lency M. .. | 110 |
| Wakefield, Sir Charles | 110 |
| Wedgewood, Rt. Hon. | |
| J. C., M.P. .. | 110 |
| Williams, Bransby .. | 110 |
| Wilson, Woodrow .. | 111 |
| NURSERY | |
| RECORDS .. | 111 |
| MISCELLANEOUS | 113 |

| | Page |
|-----------------------|------|
| HUMOROUS— | |
| Austin, Gene .. | 113 |
| Baddeley, Angela .. | 114 |
| Beddie, Augustus .. | 114 |
| Brice, Fanny .. | 114 |
| Californian Humming | |
| Birds .. | 114 |
| Cantor, Eddie .. | 114 |
| Carlisle, Elsie .. | 114 |
| Chevalier, Albert .. | 114 |
| Chevalier, Maurice .. | 114 |
| Clare, Tom .. | 114 |
| Crumit, Frank .. | 114 |
| Dalhart, V.—Robison | 114 |
| De Leath, Vaughn .. | 114 |
| Endor, Chick .. | 114 |
| Fields, Gracie .. | 114 |
| Friend, Cliff .. | 115 |
| Happiness Boys, The | 115 |
| Hastings, Ernest .. | 115 |
| Henry, John .. | 115 |
| Henry, Leonard .. | 115 |
| Jans—Whalen .. | 115 |
| Kane, Helen .. | 115 |
| Kelly, Walter .. | 115 |
| King, Charlie .. | 115 |
| Kings, Will .. | 115 |
| Lauder, Sir Harry .. | 115 |
| Lawley, Cooper .. | 116 |
| Lawrence, Gertrude .. | 116 |

| | Page |
|------------------------|------|
| Leno, Dan .. | 116 |
| Lester, Alfred .. | 116 |
| Long, Norman .. | 116 |
| Marvin, Johnny .. | 116 |
| Maughan, Dora .. | 117 |
| Melody Three .. | 117 |
| Miller, Jim, and Chas. | |
| Farrell .. | 117 |
| Morgan, Helen .. | 117 |
| Murray, Billy .. | 117 |
| National Cavaliers .. | 117 |
| Penn, Ann .. | 117 |
| Revellers .. | 117 |
| Robey, George .. | 117 |
| Rounders, The .. | 117 |
| Salon Group .. | 117 |
| Sarony, Leslie .. | 118 |
| Scott & Whaley .. | 118 |
| Shepard, Burt .. | 118 |
| Smith, Jack .. | 118 |
| Stanley, Aileen .. | 118 |
| Stanton Brothers .. | 118 |
| Stratton, Eugene .. | 118 |
| Tannen, Julius .. | 118 |
| Tucker, Sophie .. | 118 |
| Van, R.—Lemare, G. .. | 118 |
| Weldon, Harry .. | 118 |
| Whiteman's Rhythm | |
| Boys .. | 118 |
| Whoopee Boys .. | 118 |
| Wynne, Wish .. | 118 |
| Yates, H.—Lawley, C. | 118 |

For alphabetical list of Celebrity Artists see page vi.

The following Artists appear
in No 2 Catalogue only.

| | | | |
|------------|----------|-------------|----------|
| BONINSEGNA | GALVANY | MARCONI | SARASATE |
| CLEMENT | GILIBERT | PATTI | SLEZAK |
| DE LUCIA | GRIEG | RENAUD | SOBINOFF |
| EAMES | JOACHIM | SAINT-SAENS | TAMAGNO |

ALDA, FRANCES, Soprano (Ahl-dah)

Frances Alda was born at Christchurch, New Zealand. She was trained under Madame Marchesi, and made her debut at the Opera Comique in Paris, 1904. Since then she has appeared with marked success at the leading Opera Houses of the Old and New Worlds, and has taken many of the principal roles in the great Operas. Apart from her operatic triumphs, Madame Alda's success on the concert platform has been a very great one. Possessed of a rich and cultivated voice, she is heard to excellent advantage on the records she has made for "His Master's Voice."

THE ALDA RECORDS

10-inch Red Label Records.

DA136 { Gianni Schicchi (Puccini)—O mio
babbino
Mme. Butterfly (Puccini)—Ancora un
passo

DA575 { Coming home (Eardley—Wilmot—
Willeby)
Memory's garden (Denni)

DA641 { Love has a way (Schertzinger)
What'll I do (Berlin)

ALDA AND MARTINELLI

12 inch Buff Label Record.
DK100 { Boheme (Puccini)—O soave fanciulla
Mme. Butterfly (Puccini)—Love Duet
(Act I.)

ALDA AND CARUSO

For duet, trio and quartettes with Caruso, see under Caruso.

AMATO, PASQUALE, Baritone (Ah-mah-toh, Pas-quah-lay)

Born at Naples, Amato was destined by his parents to become a Civil Engineer, but was prevailed upon by his friends to enter the Naples Conservatorium of Music. After three years' training he made his debut at the Bellini Theatre in 1900. He made a deep impression on that occasion. Since then, South America and Milan have hailed him with delight; and New York has acclaimed him with enthusiasm. Amato sings with great beauty of voice, all the wonderful purity and stirring resonance of which have been vividly reproduced on "His Master's Voice" records.

THE AMATO RECORDS

10-inch Red Label Records.

DA126 { Gioconda (Ponchielli)—Ah, pescator
affonda
Jewels of Madonna (Wolf-Ferrari)—
Serenata (With Chorus)

AMATO AND CARUSO

For duets and sextet, see under Caruso.

AMATO AND FARRAR

For duets, see under Farrar.

AMATO AND GADSKI

For duets, see under Gadski.

ANSSEAU, FERNAND, Tenor (Ahn-soh)

Fernand Anseau was born in Belgium, at Boussu-Bois, near Mons, in 1890. He studied at the Brussels Conservatoire as a pupil of Professor Demest. He was engaged at the Theatre at Dijon (France) in 1913, and returned to Belgium the following year, where he was overtaken by the invasion of the enemy, to the great detriment of his theatrical career.

During the German occupation Anseau sang specially in Brussels and the Provinces at concerts in support of Belgian charities. He is a great favourite in musical circles in Brussels; and was chosen, after the German defeat, as the tenor on the occasion of the solemn re-opening of the Theatre de la Monnaie, which for four years had been exclusively reserved for German actors. He

ANSSEAU RECORDS.—Continued.

was engaged at the same theatre for the 1918-19 season, when his superb voice at once placed him in the first rank of operatic tenors.

The management of Covent Garden invited him to London for the 1919 season, during which he filled the principal roles of French Opera with ever growing success. It was during his stay in London that he sang for the Gramophone Company ("His Master's Voice") several of the favourite pieces from his repertory. He is, at present, one of the principals at the Opera House, in Paris.

THE ANSSEAU RECORDS

12-inch Red Label Records.

- DB482 { Carmen (Bizet)—Flower song
Joseph (Mehul)—Champs paternels

- DB487 { Damnation de Faust (Berlioz)—Nature
Orpheus (Gluck)—J'ai perdu mon
Euridice

- DB951 { Romeo et Juliette (Gounod)—Ah, leve-
toi
Romeo et Juliette (Gounod)—Salut
tombeau (Act 5)

- DB1098 { Carmen (Bizet)—La fleur que tu
m'avais jetée
Carmen (Bizet)—Je suis Escamillo.
Ansseau—M. Journet
10-inch Red Label Records.

- DA898 { Tosca (Puccini)—Recondita armonia
Tosca (Puccini)—E lucevan le stelle

ANSSEAU AND HELDY
See Hedy-Ansseau

ANSSEAU AND SADOVEN

12-inch Red Label Record.

- DB784 { Carmen (Bizet)—C'est toi? C'est
moi!
Carmen (Bizet)—Mais moi, Carmen

BACKHAUS, WILHELM, Pianist (Bak-house, Veel-helm)

Wilhelm Backhaus is one of the outstanding pianists of the day. As a child he played for Brahms and Grieg, who were both astonished by his remarkable talent. Backhaus is a remarkable interpreter of the classic and romantic composers, and his marvellous technique places him in the foremost rank of living pianists. His triumphant concert tour of Australia and New Zealand in 1926 will be long remembered.

THE BACKHAUS RECORDS

12-inch Red Label Records.

- DB926 { Liebestraum, No. 3 (Dream of Love)
Liszt
Naila Waltz (Delibes—Dohnanyi)

- DB928 { (a) Prelude in C Major, (b) Study in
C Major, (c) Chromatic Study
in A Major (Chopin)
(a) Revolutionary Study, (b) Study
in F Major (Chopin)

- DB929 { Waltz in D Flat, Op. 64; C Major
Etude, Op. 10, No. 7 (Chopin)
Walderauschen (Liszt)

- DB1013 { Hungarian Rhapsody No. 2. In
two parts (Liszt)

Sonata Pathétique (Beethoven)—

- DB1031 { Grave—Molto Allegro
Parts 1 and 2

- DB1032 { Adagio Cantabile
Rondo (Allegro)

- DB1033 { Berceuse (Chopin)
Moment Musical (Schubert)
Traumeswirren (Schumann)

- DB1125 { Military March in E flat (Schubert)
Triana (From "Iberia") (Albeniz)

- DB1126 { Impromptu in B flat, Op. 142, No. 3
(Schubert)
Moment Musical in F minor
(Schubert)

- DB1130 { Bohemian Dance (Smetana)
Caprice Espagnole, Op. 37
(Moszkowski)

- DB1131 { Berceuse (Chopin)
Waltz in E Flat (Chopin)

Twelve Etudes, Op. 10 (Chopin)

- DB1132 { (a) Nos. 1, 7 2
(b) No. 3

- DB1133 { (a) Nos. 8 and 4
(b) Nos. 5 and 6

- DB1134 { (a) Nos. 10 and 9
(b) Nos. 11 and 12

Handsome Album presented with complete set
of above 4 Records

Etudes, Op. 25 (Chopin)

- DB1178 { No. 1 in A Flat Major
No. 12 in C Minor
No. 2 in F Minor
No. 11 in A Minor

- DB1179 { No. 3 in F Major
No. 4 in A Minor
No. 8 in D Flat Major
No. 5 in E Minor
No. 6 in G Sharp Minor

- DB1180 { No. 7 in C Sharp Minor
No. 9 in G Flat ("Butterfly")
No. 10 in B Minor

BACKHAUS AND ROYAL ALBERT HALL
ORCHESTRA

Emperor Concerto (Beethoven)—See under
Royal Albert Hall Orchestra (page 83).

For other Backhaus records see also Black Label Section (Page 79)

LABELS—DA and DB (Red)
DO (Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

BARRYMORE, John (Talking)

John Barrymore is one of the most prominent actors of the American stage, and has also become famous as a film star.

DB1177 { **Hamlet Soliloquy—Act II, Scene II**
Henry VI, Gloucester's Soliloquy
Act III, Scene II.

BATTISTINI, MATTIA, Baritone (1858-1928) (Bat-tees-tee-ne, Mat-tyah)

Battistini, one of the most perfect singers ever before the public, was born in the year 1858 in Italy, and at twenty-one made his debut at the Teatro Argentino, in Rome. His success was instantaneous, and he was speedily engaged for the principal operatic stages of Italy, Spain, Portugal and South America.

He paid his first visit to England in 1884, and has visited Covent Garden many times since. His own countrymen were so enamoured at the remarkable results he achieved that they gave him the proud title "La Gloria d'Italia." His singing has always been looked upon as a model of artistic style.

Battistini has created many important roles, and appeared all over Europe with signal success as Rigoletto, Don Giovanni, Valentino and Eugene Onegin. Battistini's wide repertory included the part of Werther, originally written for a tenor, but especially rewritten for his baritone voice by his friend Massenet. He also sang in such seldom heard operas as "La Favorita," "Don Sebastian," and "Marta."

On his first post-war appearances in London, the veteran baritone was the recipient of an enthusiastic welcome from public and press alike.

Battistini was possessed of a most cultured voice of marvellous capacity, which he used with exquisite art. "His Master's Voice" records by this famous artist are truly magnificent specimens of the great Italian's powers in their maturity, their fidelity in tone and volume to the living voice of the artist being nothing short of remarkable. His death in Italy, in November 1928, removed one of the greatest exponents of bel canto, that ever lived.

THE BATTISTINI RECORDS

12-inch Red Label Records.

DB149 { **Herodiade (Massenet)—Vision fugitive**
Werther (Massenet)—Ah! non mi
ridestar!

DB196 { **Faust (Gounod)—O santa medaglia**
(Dio possente)
Tannhauser (Wagner)—Allor che tu
coll'estro

*DB201 { **Traviata (Verdi)—Di provenza**
Traviata (Verdi)—Pura siccome un
angelo. Duet with M. Mscisca

DB208 { **Occhi di Fata (Denza)**
La Serenata (Tosti)

DB210 { **Africana (Meyerbeer)—Averla tanot**
amata
Africana (Meyerbeer)—Quando amor
m'accende

DB212 { **Otello (Verdi)—Era la notte (Cassio's**
Dream)
Tosca (Puccini)—Tre sbirri (Finale
Act III.)

DB213 { **Amour, Amour! (Tosti)—Mon bras**
pressait ta taille
Ideale (Tosti)—

DB736 { **Favorita (Donizetti)—A tanto amor**
Nozze di Figaro (Mozart)—Non piu
andrai

DB738 { **Ballo in Maschera (Verdi)—Eri tu**
Forza del Destino (Verdi)—Urna
Fatale

Operatic Records are also listed in special section under their particular opera.
 For best results use only "His Master's Voice" Needles.

BATTISTINI RECORDS.—Continued

10-inch Red Label Records.

- DA127 { *La Mantilla* (F. M. Alvarez)
Vittoria, Vittoria! (*Carissimi*)
- DA189 { *Forza del Destino* (Verdi)—Egli e
salvo!
Rigoletto (Verdi)—Si Vendetta. Duet
with Lulu Hayes

BATTISTINI AND EMILIA CORSI

For duets, see Historical List

For other Battistini records see Historical List.

BATTISTINI AND LULU HAYES

See record DA189, listed opposite.

BATTISTINI AND I. DE WITT

- DB216 { *Gioconda* (Poncheilli)—Ebbrezza, de-
lirio!
Ernani (Verdi)—O Sommo Carlo.
Battistini, De Witt, Taccani, and
Chorus.

BAUER, HAROLD, Pianist (Ba-oer, Ha-rol'd)

Harold Bauer is an artist of intellect fired with emotion. He was born in England, but, as his name indicates, of German, and of Welsh, descent. When only ten years old, he made his debut, in London, as a violinist, and for nine years toured Great Britain in this capacity. He then met Paderewski, who strongly advised him to study further, in Paris; and while teaching the violin there, he studied and mastered the piano, which he ever since has made his chosen instrument of expression, and which he plays with an art which admits of few rivals. He made his debut as a pianist in 1893, and first appeared in the United States in 1900. He has toured everywhere, has upheld the finest and most robust ideals of music throughout the world, and now, with mature life, has come into that place in the art-life of the world which is given to but very few.

THE BAUER RECORDS

12-inch Red Label Records.

- DB832 { *Impromptu in A Flat*, Op. 90, No. 4.
(Schubert)
Kammenoi Ostrov (Le Reve) (Rubin-
stein)

BAUER AND FLONZALEY QUARTET

- DB970-4 { *Quintet in F Minor*, Op. 34
(Brahms)

See under Flonzaley Quartet (page 23)

- DB1282 { *Etude in D Flat* (Liszt)
In the Night (Des Abends)
(Schumann)

Sonata Appassionata, Op. 57, in F Minor (Beethoven)

- DB1293 { *Allegro Assai*. Part 1
Allegro Assai. Part 2

- DB1294 { *Andante con moto*
Allegro ma non troppo

BONINSEGNA, CELESTINA, Dram. Sop. (Bon-neen-seh-nya, Che-les-tee-nah)

See historical list.

BORI, LUCREZIA, Soprano (Boh-ree)

The engagement by "His Master's Voice" of Lucrezia Bori, the beautiful and brilliant young Spanish soprano, is only another evidence of the Company's policy of securing the best artists in the world for its Customers.

Madame Bori's real name is, in Spanish, Lucrezia Borja, but she prefers to be known as Bori. The singer is a native of Valencia, Spain, although she has some Italian blood in her veins. She received her musical education at Milan, and made her debut there in 1914 as *Micaela*.

During that Italian season she sang many roles, including *Manon*, *Marguerite*, *Gilda* and *Butterfly*. A season in South America followed, and after the soprano had returned to Europe she made an appearance in Paris, resulting in her engagement for the Metropolitan Opera, New York.

THE BORI RECORDS

12-inch Red Label Records.

- DB152 { *Boheme* (Puccini)—Mi Chiamano
Mimi
Iris (Mascagni)—Un di al tempio

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
If in doubt concerning operatic airs consult the Opera Section of this Catalogue.

BORI RECORDS.—Continued

10-inch Red Label Records.

- DA900 { *Il Bacio* (Arditi)
 Ciribiribin (Pestalozza)
- DA981 { *Boheme* (Puccini)—*Musetta's waltz*
 Valse du Colibri ("Amour Mouille")
 (Varney)
- DA1017 { *Mignon* (Thomas)—*Connais-tu le*
 pays?
 Mignon (Thomas)—*Me voici dans*
 son boudoir (Gavotte)
- DK102 { *BORI AND DE LUCA*
 Don Pasquale (Donizetti)—*Pronta Io*
 Son
 Don Pasquale (Donizetti)—*Vado-*
 Corro

BORI AND GIGLI

See under Gigli.

BORI AND McCORMACK
See under McCormack.

BORI AND SEGUROLA
See record DB643, listed above.

- BORI AND SCHIPA**
12-inch Red Label Record.
- DB911 { *Boheme* (Puccini)—*The death of Mimi*
 (Part 1)
 Boheme (Puccini)—*The death of Mimi*
 (Part 2)

BORI AND TIBBETT
See DA912 under Tibbett. (page 55)

BORI, JACOBY, McCORMACK AND WERRENATH

- DM104 { 12-inch Green Label Record.
 Rigoletto (Verdi)—Quartet, "Bella
 figlia"
 Traviata (Verdi)—*Parigi, o cara.*
 Bori and McCormack

BRASLAU, SOPHIE, Contralto (Brass-low)

This youthful singer was born in New York, and is the only child of Dr. Abel Braslau, a distinguished Russian physician.

The range of Miss Braslau's programmes is remarkable. She sings the Lieder of Beethoven, Schubert, Brahms, etc.; the beautiful old songs of France, and the lovely old airs of Italy; in her modern repertory is the best vocal work of French, American and English composers. In opera she has studied every school, and is quite as much at home in Wagner as in the widely differing style of Bizet.

THE BRASLAU RECORDS

12-inch Red Label Record.

- *DB164 { *Eili, eili* (Schalit)
 Yohrzeit (Silberta) (With 'Cello obb.)

10-inch Red Label Record.

- DA141 { *Carmen* (Bizet)—*Habanera*
 Lucrezia Borgia (Donizetti)—*Il segreto*

BUTT, DAME CLARA, Contralto

Dame Clara Butt was born at Southwick, Sussex. Brought up amidst congenially musical surroundings, she reached the age of fourteen before her great vocal powers were even guessed at; it was a visitor's chance remark that caused her parents to decide upon a musical career for their talented daughter.

Her training took place at the Royal College of Music, and she made her debut at the Royal Albert Hall in 1892. She subsequently appeared in numerous Musical Festivals in various parts of England, her commanding presence and the extraordinary beauty of her voice making a memorable impression in all the places visited. In 1895 her public career was interrupted by a renewed course of study in Paris under M. Bouchy and Mme. Etelka Gerster. She returned with all her powers, vocal and artistic, fully developed, to take at once her unique place among great English singers. In 1900 she married Mr. Kennerley Rumford, and has been associated with her husband in innumerable joint Concert Tours through England and every English-speaking land.

Made her debut in Opera, June 27th, 1920, in "Orfeo and Eurydice," Covent Garden.

THE BUTT RECORDS

(These Records are all single-sided)

12-inch Dark Blue Label Records.

- 03179 *Abide with me* (Key C) (Liddle)
- *03399 { *God shall wipe away all tears—*
 The light of the World (Sullivan)
- 03176 { *Messiah* (Handel)—*He shall feed*
 His flock (Key F)
- 03178 { *Kathleen Mavourneen* (Key C)
 (Crouch)

CLARA BUTT RECORDS.—Continued.

- *03510 { Land of Hope and Glory (Elgar)
(Orchestra conducted by Mr.
Arthur Godfrey)
- 03156 { The little silver ring (Key D flat
(Chaminade)
- 03425 { O Divine Redeemer (Gounod)
- 12-inch Dark Red Label Record
- 03240 { God save the King (accompanied by
the Band of H.M. Coldstream
Guards, conducted by Lieut.-Col.
J. Mackenzie Rogan, C.V.O.
Mus. Doc.) (80)

(It is important that these records should be played in the keys indicated.) The approximate speed is 81.

BUTT, CLARA, AND KENNERLEY RUMFORD

12-inch Dark Blue Label Record.

- 04060 { The Keys of Heaven (81) (L. Broad-
wood)

(It is important that these records should be played in the keys indicated.)

For additional Butt records, see Historical List.

CALVE, EMMA, Soprano (Kahl-vay)

Calve, the inimitable impersonator of "Carmen," was born in Madrid. She was trained under Marchesi and Puget, and first appeared in public at Nice, receiving a cordial welcome to the operatic stage. She made her debut in grand opera as *Marguerite* in 1822, at Brussels. Mme. Calve then began a series of important engagements on the Continent, being notably successful in France and Italy, and London had the privilege of first hearing her in 1892. Since then she has toured Australia and other countries, adding to her already big reputation. Her reappearance in London in 1928 on the concert platform was one of the sensations of the season. Calve has had the honour of creating many important roles, but it is with "Carmen," above all, that her name will be inseparably associated. The seemingly reckless audacity of her realism belong only to the great artist, reinforced by a wonderfully rich and perfectly trained voice. She has made many excellent "His Master's Voice" records.

THE CALVE RECORDS

12-inch Red Label Records.

- DB160 { Carmen (Bizet)—Habanera
Cavalleria Rusticana (Mascagni)—Voi
lo sapete

For additional Calve records, see Historical List.

- *DB161 { Perle du Bresil (David)—Charmant
oiseau (With Flute Obb. and Or.)
Serenade (Gounod)—Chantez, riez
(With Flute Obb. and Piano)
- DB162 { Herodiade (Massenet)—Il est doux
Marseillaise (Rouget de l'Isle) (With
Chorus)

CARUSO, ENRICO (the late) Tenor (Kah-roo-zoh)

Born 1873, died 2nd August, 1921.

The news of Caruso's death at Naples on August 2nd, 1921, created a profound sensation throughout the world of music, for it was confidently expected that he was definitely recovering from illness that had caused so much anxiety some months previously. He had indeed become so much better in health that, as late as three months before the commencement of his fatal illness, he made a magnificent series of new records.

Caruso's fame is perhaps the greatest ever attained by an artist. Born at Naples in 1873, he made his debut there at the age of twenty-one, and aroused such enthusiasm amongst his audience that he quickly became one of the most sought-after of the younger artists. A season at Monte Carlo introduced him to a cosmopolitan audience, and resulted in invitations to sing in Buenos Aires, New York, Paris, Barcelona and other cities. His first appearance at Covent Garden was in 1902, and London quickly recognised him as the finest of living tenors. His appearance at Covent Garden in 1914, after an absence of several seasons, brought forth a scene of wonderful enthusiasm. New York and South America, too, have been the scene of some of the famous singer's greatest triumphs, and he is said to have received the biggest fee of any opera "star" of his time. In 1918, Caruso married an American lady, Miss Benjamin, of New York.

His voice was equal to the most exacting roles; his varied repertory which has been given in imperishable form to "His Master's Voice," includes a wide field of operatic and concert music.

CARUSO RECORDS.—Continued.

While the famous tenor could sing to but a very few of the music-lovers of the world in person by means of his Gramophone records his audiences become uncountable. Among all the achievements of science is there anything more wonderful than this?

His appearances had been always a continuous ovation, vast audiences being held spellbound by the exquisite refinement, beauty, and power of his voice. The faultless phrasing, the fluent and easy delivery, the passionate intensity, and the dramatic force of his singing, all these qualities combined to raise this king of song to the unique position he occupied.

The great triumph of this singer is peculiarly gratifying to The Gramophone Company, Ltd., who, in Milan, made records of his voice as far back as 1901, and retained his exclusive services until his death. The magnificent list given below is composed of "His Master's Voice" records that display the great volume, beauty, and the very living tone of Caruso.

THE CARUSO RECORDS

12-inch Red Label Records.

- DB111 Pagliacci (*Leoncavallo*)—Vesti la giubba
- DB115 Huguenots (*Meyerbeer*)—Bianca al par
- Uocchi Celesti (Blue Eyes) (*De Crescenzo*)
- DB116 Chanson de Juin (*Godard*)
- Adorables Tourments (*Caruso-Barthelemy*)—Valse
- DB117 Africana (*Meyerbeer*)—O Paradiso!
- Carmen (*Bizet*)—Flower song
- DB118 Cavalleria Rusticana (*Mascagni*)—Addio alla Madre
- Macbeth (*Verdi*)—Ah! La paterna mano
- DB119 Mamma mia che vo' sape (*Nutile*)
- Perche? (Why?) (*Pennino*)
- DB120 Agnus Dei (*Bizet*)
- Messe Solennelle (*Rossini*)—Domine Deus
- DB122 Boheme (*Leoncavallo*)—Io non ho che una
- Boheme (*Leoncavallo*)—Testa adorata
- DB123 Le Cid (*Massenet*)—O souverain! O juge! O pere!
- La Juive (*Halevy*)—Rachel, quand du Seigneur
- DB125 Dreams of long ago (*Caruso*) (*in English*)
- Love me, or not (*Secchi*) (*in English*)
- Eugen Onegin (*Tchaikovsky*)—Echo lointain
- DB127 Nero (*Rubinstein*)—Ah! mon sort!
- Mia sposa sara la mia bandiera (*Rotoli*)
- DB128 Le Regiment de Sambre et Meuse (*Planquette*)
- DB131 Addio (Good-bye) (*Tosti*)
- Musica proibita (*Gastaldon*)
- DB132 Hosanna (*Granier*)
- Les Rameaux (*Faure*)
- DB133 The Lost Chord (*Sullivan*) (*in English*)
- Xerxes (*Handel*)—Largo—Ombra mai fu
- DB134 Campane a sera (*Ave Maria*) (*Billi-Malfetti*)
- Pieta Signore (*Stradella*)

- DB136 Pecheurs de Perles (*Bizet*)—Je crois entendre
- Samson et Dalila (*Saint-Saens*)—Vois ma misere (*With Chorus*)
- *DB138 Stabat Mater (*Rossini*)—Cujus Animam
- Requiem Mass (*Verdi*)—Ingemisco
- DB139 Noel (*Adam*)—Cantique
- Sancta Maria (*Faure*)
- Danza (*Rossini*)—Tarantella Napolitana
- DB141 Tarantella Sincera (*V. de Crescenzo*)
- Core' ngrato (*Carulli*)—Neapolitan Song
- DB142 Sancta Lucia—Neapolitan Folk Song
- DB143 Serenata (*Caruso-Bracco*)
- Tiempo Antico (*Caruso*)
- DB144 Aida (*Verdi*)—Celeste Aida
- Salvator Rosa (*Gomez*)—Mia picciarella
- Reine de Saba (*Gounod*)—Prete-moi ton aide
- DB145 La Procession (*C. Franck*)
- A Granada (*Alvarez*)
- DB592 A la luz de la luna (*Anton*). Duet with De Gogorza
- DB616 Campane di San Giusto (*Arona*)
- Guarany (*Gomez*)—Sento una forza. Duet with Destinn
- DB639 El Milagro de la Virgen (*Chapi*)
- La Partida (*Alvarez*)
- DB640 Duca d'Alba (*Donizetti*)—Angelo Casto
- T' m' arricordo 'e Napule (*Gioe*)

10-inch Red Label Records.

- DA102 Ballo in Maschera (*Verdi*)—Di tu se fedele
- DA103 Rigoletto (*Verdi*)—Questa o quella
- DA104 A Vucchella (*Tosti*)
- DA105 O Sole mio (*Di Capua*)
- Addio a Napoli (*Coltrau*)
- DA106 Canta pe' me (*De Curtis*)
- Amor mio (*Ricciardi*)
- DA107 Cielo turchino (*Ciociano*)
- Manon Lescaut (*Puccini*)—Donna non vidi
- Guardann'a luna (*De Crescenzo*)
- DA107 Because (*D'Hardelot*)
- Hantise d'Amour (*Szulc*)

LABELS—DA and DB (Red)
DO (Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

CARUSO RECORDS.—Continued.

- DA108 { A Dream (*Bartlett*) In English
For you alone (*Geel*). In English
- DA111 { Love is mine (*Gartner*). In English
Pourquoi? (Why?) (*Tchaikovsky*)
- DA112 { Tosca (*Puccini*)—Recondita armonia
(Act I.)
Tosca (*Puccini*)—E lucean le stelle
(Act III.)
- DA114 { Pecheurs de Perles (*Bizet*)—De mon
amie
Serenade de Don Juan (*Tchaikovsky*)
Trusting eyes (*Gartner*). In English
- DA115 { Your eyes have told me (*O'Hara*).
In English
- DA116 { Inno di Garibaldi (*Mercantini*)
La Mia Canzone (*Tosti*)
Andrea Chenier (*Giordano*)—Come un
bel di
- DA117 { Cavalleria Rusticana (*Mascagni*)—O
Lola (*Siciliana*)
Pimpinella (*Tchaikovsky*)—Florentine
Song
- *DA119 { Vieni Sul Mar
- DA120 { Luna d'estate (*Tosti*)
Nina (*Pergolesi*)
- DA121 { Alba separa dalla luce l'ombra
(*Tosti*)
Over there (*Cohan*). First Verse
English, Second in French
- DA122 { Regina di Saba (*Goldmark*)—Magiche
note
Serenade Espagnole (*Ronald*)
Noche Feliz (Happy Night) (*Pasadas*)
- DA574 { Tu, ca nun chiagne! (You that wept
not for me!) (*de Curtis*)
- *DA608 { Senza Nisciuno (*de Curtis*)
Scordame (*Fucito*)
- DA754 { Sultanto a te (Only for you) (*Fucito*)
Vaghiissima sembianza (Vague re-
semblance) (*Donaudy*)

CARUSO AND ELMAN

- DK103 { 12-inch Buff Label Records.
Ave Maria (*Kahn*)
Elegy (*Massenet*)
- DK104 { Les Deux Serenades (*Leoncavallo*)
Si Vous l'aviez Compris (*Denza*)

CARUSO AND ALDA

- DK119 { 12-inch Buff Label Record.
Trovatore (*Verdi*)—Miserere (With
Chorus)
Trovatore (*Verdi*)—Ai nostri monti.
Caruso and E. Schumann-Heink

CARUSO AND AMATO

- DM106 { 12-inch Green Label Record.
Forza del Destino (*Verdi*)—Duet, Part
I.—"Invano Alvaro"
Forza del Destino (*Verdi*)—Duet, Part
II.—"Le minaccie"

CARUSO AND DE GOGORZA

- DB592 { 12-inch Red Label Record.
A la luz de la luna (*Anton*) (Duet)
A Granada (*Alvarez*). E. Caruso
(Solo)

CARUSO AND DE LUCA

- DM107 { 12-inch Green Label Record.
Elisir d' Amore (*Donizetti*)—Venti
Scudi
Forza del Destino (*Verdi*)—Sleale! il
segreto

CARUSO AND DESTINN

- DB616 { 12-inch Red Label Record.
Guarany (*Gomez*)—Sento una forza
(Duet)
Le Campane di San Giusto (*Arona*).
E. Caruso (Solo)

CARUSO AND FARRAR

- DM108 { 12-inch Green Label Records.
Faust (*Gounod*)—Love Duet (Part I.)—
"Il se fait tard"
Faust (*Gounod*)—Love Duet (Part II.)
—"O nuit d' amour"
DM109 { Faust (*Gounod*)—Prison Duet (Part I.)
—"Mon coeur est penetré"
Faust (*Gounod*)—Prison Duet (Part II.)
—"Attends! voici la rue"
DM110 { Manon (*Massenet*)—On l'appelle
Manon
Mme. Butterfly (*Puccini*)—Love Duet
"O quanti occhi"

CARUSO AND GADSKI

- DM114 { 12-inch Green Label Record.
Aida (*Verdi*)—Final Duet (Part I.)—
"La fatal pietra"
Aida (*Verdi*)—Final Duet (Part II.)—
"O terra addio"

CARUSO AND GLUCK

- DJ100 { 10-inch Buff Label Record.
Traviata (*Verdi*)—Brindisi (With
Chorus) "Libiamo"
Messe Solennelle (*Rossini*)—Crucifixus.
E. Caruso (Solo)

CARUSO AND HOMER

- DM112 { 12-inch Green Label Records.
Trovatore (*Verdi*)—Ai nostri monti
Trovatore (*Verdi*)—Mal reggendo
- DM111 { Aida (*Verdi*)—Aida a me togliesti.
(Duet, Amneris-Radames, Part II.)
Don Carlos (*Verdi*)—Dio che nell'
alma. Caruso and Scotti.

12-inch Buff Label Record.

- *DK115 { Aida (*Verdi*)—Gia i sacerdoti (Duet)
Amneris-Radames, Part I.)
Aida (*Verdi*)—Celeste Aida. E. Caruso
(Solo)

CARUSO AND JOURNET

- DM115 { 12-inch Green Label Record.
Faust (*Gounod*)—O Merveille (Duet
Act I.)
Marta (*Flotow*) Solo, profugo, reietto

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

CARUSO RECORDS.—Continued.

- DB591 { 12-inch Red Label Record.
Crucifix (*Faure*)
Les Rameaux (*Faure*). Sung by Pol
Plancon (*Bass*)

CARUSO AND MELBA
12-inch Green Label Record.
(Single-sided).

- 054129 { Boheme (*Puccini*)—Love Duet, "O
soave fanciulla "

CARUSO AND RUFFO
12-inch Buff Label Record.

- DK114 { Otello (*Verdi*)—Si pel ciel marmoreo
(Duet)
Otello (*Verdi*)—Credo. Sung by Titta
Ruffo (*Solo*)

CARUSO AND SCHUMANN-HEINK
See under Caruso and Alda.

CARUSO AND SCOTTI

- DM105 { 12-inch Green Label Records.
Boheme (*Puccini*)—O Mimi tu piu
Forza del Destino (*Verdi*)—Solenne
in quest' ora

- DM113 { Mme. Butterfly (*Puccini*)—Amore o
grillo (Act I.)
Mme. Butterfly (*Puccini*)—Non V'e
l'avevo detto (Act III.)

- DM111 { Don Carlos (*Verdi*)—Dio che nell'
alma
Aida (*Verdi*)—Aida a me togliești.
Caruso and Homer

CARUSO, ALDA, AND JOURNET

- DM126 { 12-inch Green Label Record.
Lombardi (*Verdi*)—Qual volutta
trascorrere
Samson et Dalila (*Saint-Saens*)—Je
viens celebrer. Sung by Caruso,
Homer, Journet

CARUSO, FARRAR, AND JOURNET

- DK106 { 12-inch Buff Label Record.
Faust (*Gounod*)—Prison Trio, Alerte
ou vous etes
Faust (*Gounod*)—Elle ouvre sa fenetre
(Finale of Garden Scene). Farrar
and Journet

CARUSO, HOMER, AND JOURNET

See under Caruso, Alda, and Journet.

CARUSO, JOURNET, AND SCOTTI

- DO100 { 12-inch Pale Blue Label Record.
Faust (*Gounod*)—Duel Trio, "Que
voulez-vous"
Rigoletto (*Verdi*)—Quartet. Caruso
Abbott, Homer, Scotti

CARUSO, FARRAR, VIAFORA, SCOTTI

- DO101 { 12-inch Pale Blue Label Record.
Boheme (*Puccini*)—Addio dolce sveg-
liare (Finale, Act III.)
Mignon (*Thomas*)—Duo des hiron-
nelles. Farrar and Journet

CARUSO, HOMER, ABBOTT, AND SCOTTI
See under Caruso, Journet, and Scotti.

CARUSO, ALDA, JACOBY, AND JOURNET

- DM100 { 12-inch Green Label Records.
Marta (*Flotow*)—Che vuol dir cio?
Marta (*Flotow*)—Siam giunti
DM101 { Marta (*Flotow*)—Presto andiam
Marta (*Flotow*)—T'ho raggiunta scia-
gurata

CARUSO, FARRAR, GILBERT, AND
JOURNET

- DM102 { 12-inch Green Label Record.
Faust (*Gounod*)—Garden Scene, Part I.
—"Eh, quoi"
Faust (*Gounod*)—Garden Scene, Part
II.—"Seigneur Dieu "

CARUSO, GALLI-CURCI, PERINI, AND
DE LUCA

- DQ100 { 12-inch White Label Record.
Rigoletto (*Verdi*)—Quartet, "Bella
figlia"
Lucia di Lammermoor (*Donizetti*)—
Sextet, "Chi mi frena." Caruso
Galli-Curci, Egner, De Luca
Journet, Bada

CARUSO, SEMBRICH, SEVERINA, AND
SCOTTI

- DQ101 { 12-inch White Label Record.
Rigoletto (*Verdi*)—Quartet, "Bella
figlia"
Lucia di Lammermoor (*Donizetti*)—
Sextet, "Chi mi frena." Caruso,
Sembrich, Severina, Scotti, Journet,
Daddi

CARUSO, HEMPEL, DUCHENE, ROTHIER,
AND DE SEGUROLA

- DM103 { 12-inch Green Label Record.
Ballo in Maschera (*Verdi*)—E schez-
o, od e folia (*With Chorus*)
Ballo in Maschera (*Verdi*)—La rivedra
nell' estasi. Caruso, Hempel,
Rothier, Seguro, Chorus

CARUSO, TETRAZZINI, AMATO,
JOURNET, JACOBY, BADA

- 2-054034 { 12-inch White Label Record, Single-Sided.
Lucia di Lammermoor (*Donizetti*)—
Sextet

For other Caruso records see historical list.

CASALS, PABLO, 'Cellist

Pablo Casals is the world's greatest 'cellist, whose recitals in London always draw full houses. He was born in Spain, and at an early age commenced his artistic career. He possesses a wonderful technique, a magnificent tone, and plays with the soul of a great artist. Casals has often been referred to as the "king of 'cellists."

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

CASALS, PABLO RECORDS—Continued.

- THE CASALS RECORDS
12-inch Red Label Records.
- DB851 { *Adagio (Bach)*
Goyescas (Granados)—Intermezzo
Meistersinger (Wagner)—Prize Song
- DB1012 { *Tannhauser (Wagner)*—O Star of
 Eve
Berceuse de Jocelyn (Godard)
- DB1039 { *Evening Song, Op. 85, No. 12*
 (Schumann)
- DA731 { 10-inch Red Label Records.
Apres un reve (Faure)
Chanson Villageoise (Popper)
- DA776 { *Le Cygne (The Swan) (Saint-Saens)*
Moment Musical (Schubert)
- DA833 { *Melody in F (Rubinstein)*
Traumerei (Schumann)
- DA862 { *Gavotte Tendre (Hillemacher)*
Menuet (Debussy)
- DA1015 { *Spanish Dance (Rondalla Ara-*
gonesa) (Granados, Arr. Casals)
Vito (Spanish Dance) (Op. 54, No. 5
(Popper)
- CASALS, CORTOT (Piano) and THIBAUD
 (Violin)
 10-inch Red Label Records.
- Trio in G Major (Haydn)
- DA895 { 1st Movement—Andante Con Varia-
 zioni
 2nd Movement—Poco Adagio Cantabile
 Part 1
 2nd Movement—Poco Adagio Cantabile
 Part 2
- DA896 { 3rd Movement—Rondo all' Ongarese
 12-inch Red Label Records.
- Trio in B Flat, Op. 99 (Schubert). Complete
 in 4 Records with Annotated Album.
- DB947 Allegro Moderato. Parts 1 and 2

- DB948 { Allegro Moderato. Part 3
 Scherzo
- DB949 Andante Un Poco Mosso. Parts 1 and 2
- DB950 Rondo (Allegro Vivace). Parts 1 and 2
- Trio in D Minor, Op. 49 (Mendelssohn)
- DB1072 { 1st Movement—Molto Allegro Agi-
 tato. Parts 1 and 2
 1st Movement—Molto Allegro Agi-
 tato. Part 3
 3rd Movement—Scherzo
- DB1074 { 2nd Movement—Andante Con Moto
 Tranquillo. Parts 1 and 2
- DB1075 { 4th Movement—Finale
 Parts 1 and 2
- With each complete set of four Records, a handsome
 and durable Album is presented.
- Trio No. 7 in B Flat Major, Op. 97 (The
 Arch-Duke) (Album Series No. 78)
 (Beethoven)
- DB1223 { 1st Movement—Allegro moderato
 Parts 1 and 2
- DB1224 { 2nd Movement—Scherzo—Allegro
 Parts 1 and 2
- DB1225 { 3rd Movement—Andante cantabile, ma
 pero con moto. Parts 1 and 2
- DB1226 { 3rd Movement—Andante cantabile, ma
 pero con moto. Parts 3 and 4
- DB1227 { 4th Movement—Allegro moderato.
 Parts 1 and 2
- Handsome Album free with complete set.
- CASALS AND CORTOT
 10-inch Red Label Records.
- Variations on an air from Mozart's "Magic
 Flute" (Beethoven)
- DA915 { Air and Variations 1 and 2
 Variations 3 and 4
- DA916 { Variations 5 and 6
 Variation 7

CASAZZA, ELVIRA, Contralto (Ka-za-ts-ts-ah, El-vi-rah)

See under De Muro.

CHALIAPIN, TH. I., Bass (Shal-ya-pin)

Chaliapin was born in 1873 at Kazan; and his great musical powers became apparent at a very early age.

In 1894 Chaliapin sang in Petrograd; in 1895 he entered the Russian Imperial Troupe, and in 1906 appeared at Mamontov's Private Opera House in Moscow. His fame really commenced in the year 1896, when, during an engagement at the Russian Opera House in Moscow, the mighty and peculiar talent of Chaliapin was revealed to the great Russian musical public.

In 1899 he returned to the Imperial Stage, again appearing at the Moscow Imperial Theatre, and afterwards at the Petrograd Mariensky Theatre, where he was the idol of the Russian public. His career has been a long series of triumphs, not only in Russia, but in Milan, Paris, Monte Carlo, New York and London. His Australian tour of 1926 will also be long remembered.

Chaliapin is a bass of exceptional gifts. His beautiful and flexible voice—wonderful in its enormous power and quality of tone—his rare artistic feeling and thoughtful study, his independent interpretation, and his astonishing dramatic powers, combined with superb diction, have enabled him to create in the region of Russian music a series of outstanding and original operatic figures amongst which the following are particularly notable: *Boris Godounov*, *Ivan the Terrible*, *The Miller Mephistopheles*, and *The Demon*.

He has also appeared with great success as *Don Quixote* in "Don Carlos" and "Khovantchina."

One of the most sensational appearances ever made in England was that of Chaliapin in the Russian Seasons in 1913 and 1914 at Drury Lane: in a night he had musical England at his feet. He was termed the "bass Caruso," and was acknowledged to be without a superior, a unique personality in the musical world.

During the war, rumour killed Chaliapin many times over, but happily he came through unharmed. It was only in 1921, however, that the Soviet Government allowed him to leave the country. In the autumn of that year he made his first post-war appearance in England, singing on several occasions for the benefit of the Russian Famine Relief Fund. The ovation accorded him at his first Albert Hall Concert will live in the memory of all who were fortunate in witnessing it.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. In doubt concerning operatic airs, consult the Opera Section of this Catalogue.

CHALIAPIN, Th. I. Bass—Continued.

THE CHALIAPIN RECORDS

12-inch Red Label Records.

- DB101 { When the King went forth to war
(Koenemann)
Still is the forest (Moussorgsky)
Oh, could I but express (Malashkin)
- DB104 { They won't let Masha walk by the
brook Folk Song
Boris Godounov (Moussorgsky)—I have
DB612 { attained the power
Boris Godounov (Moussorgsky)—
Pimen's monologue
DB758 { Life for the Tzar (Glinka)—They guess
the truth
Life for the Tzar (Glinka)—Recitativo
and Finale of Susanin's aria
DB881 { Le Cor (The Horn) (Elegier)
The Doubt (Glinka) (With Violin Ob.)
Boris Godounov (Moussorgsky)—Coro-
DB900 { nation Scene, Part 1 (With Ch.)
Boris Godounov (Moussorgsky)—Coro-
nation Scene, Part 2 (With Ch.)
Song of the flea (Moussorgsky)
DB932 { Barbieri di Siviglia (Rossini)—La
Calunnia
DB933 { Midnight Review (Glinka)
Two Grenadiers (Schumann)
Boris Godounov (Moussorgsky)—Fare-
DB934 { well of Boris
Boris Godounov (Moussorgsky)—Death
of Boris (With Chorus)

Records made during the actual performance
of "Mefistofele," at Covent Garden, on May 31,
1926.

Chorus and Orchestra conducted by Vincenzo
Bellezza.

- DB940 { Mefistofele (Boito)—Prologue, Part 1.
Chorus
Mefistofele (Boito)—Prologue, Part 2.
"Ave Signor!" T. Chaliapin
Mefistofele (Boito)—Son lo spirito
(Whistling ballad). Chaliapin
DB942 { Mefistofele (Boito)—Ridda e fuga (In-
fernal orgy). Chaliapin and
Chorus
DB1068 { In questa tomba (Beethoven)
When the King went forth to war
DB1096 { Don Quixote (Massenet)—Death of
Don Quixote. In two parts
DB1103 { Song of the Volga Boatmen
The Prophet (Rimsky-Korsakoff)

CHEMET, RENEE, Violinist (She-meh, Re-neh)

Renee Chemet is regarded by the musical critics as one of the greatest lady violinists who has
ever visited London. Her touch combines the exquisite tenderness of a woman with the power
of a master.

These records signalise the debut of another exclusive "His Master's Voice" artist. Especially
in the classics Madame Chemet's beautiful true full tone is delightful. The introduction of Harpsi-
chord accompaniment in a few of the small classics will be found in keeping with the period of the
composition.

THE CHEMET RECORDS

12-inch Red Label Records.

- DB887 { Introduction and Rondo Capric-
cioso, Op. 28 (Saint-Saens). 2 Pts.
DB910 { Nocturne in C Sharp Minor, Op. 19,
No. 4 (Tchaikovsky)
Minuet (Haydn)
10-inch Red Label Records.
DA419 { Poem (Fibich-Kubelik)
Waltz (Weber)

- DB1104 { Prince Igor (Borodin)—How goes it,
Prince?
Sadko (Rimsky-Korsakoff)—Song of
the Viking Guest

CHALIAPIN as BORIS (Bass)

(Conducted by Vincenzo Bellezza)

Recorded during the Actual Performance at Royal
Opera House, Covent Garden, London, on July 4th,
1928.

- Boris Godounov (Moussorgsky)
DB1181 { I Have Attained the Highest
Power (In Russian)
Heavy is the Hand of Retribution
(In Russian)
DB1182 { Oh! I am Suffocating! (Clock
Scene) (In Russian)
Come, Let Us Vote, Boyars (In
Italian) (With Chorus)
DB1183 { It is a Fity Prince Shuisky is
Absent, Though He is a Rebel
(In Russian)

- Farewell, My Son (In Russian)
DB1184 { Death and the Maiden (Schubert)
The Double (The Wraith) (Schubert)

CHALIAPIN AND AUSTRAL
With the Symphony Orchestra, Chorus and Organ
(Conducted by Albert Coates).

- DB899 { Faust (Gounod)—Church Scene, Part 1
Faust (Gounod)—Church Scene, Part 2
10-inch Red Label Records.

- DA554 { Faust (Gounod)—The calf of gold (Le
veau d'or)
Faust (Gounod) Serenade, "Vous qui
faites"

- DA555 { Don Giovanni (Mozart)—Leporello's
Aria, "Madamina," Part 1
Don Giovanni (Mozart)—Leporello's
Aria, "Madamina," Part 2

- DA621 { Dubinushka—Russian Folk Song (With
Chorus)

- Down the Petersky—Moscow Danc-
ing Song (arr. by Chaliapin)

- DA891 { Boris Godounov (Moussorgsky)—In the
town of Kazan

- Prince Igor (Borodin)—Prince
Galitzky's song

- DA993 { O, Could I but Express in Song
(Malashkin) (In English)

- The Blind Ploughman (Clarke) (In
English)

For other Chaliapin records see historical list.

All Speeds are 78 unless otherwise indicated.
The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.

CLEMENT, EDMOND, Tenor

See historical list.

CORTIS, ANTONIO, Tenor

Antonio Cortis was born at Denia, in the province of Valencia, in Spain. He studied violin and composition at Madrid and is proud of the fact that he studied singing by himself. After his debut in 1915, in "Tosca" (in Barcelona) he sang for several years in Italy. Later he appeared in South America and was one of the leading tenors of the Chicago Civic Opera Co. in 1924-5. Apart from having a beautiful voice, Cortis possesses youth, fervour and a dramatic instinct, which have earned him well-deserved applause.

- DA757 { Boheme (Puccini)—Mimi e una civetta
Favorita (Donizetti)—Una vergine, un angiol di Dio

CORTOT, ALFRED, Pianist (Kor-toh)

Alfred Cortot was born at Nyon. He went to Paris in 1884, and entered the Conservatoire later, where he won the following prizes: First "Medaille de Solfege" 1891, First Pianoforte Medal 1892, and the highest prize and the only one awarded in 1896.

From 1897 to 1901 he devoted himself chiefly to conducting, and was Choral Conductor at Bayreuth. He produced and conducted Wagner's "Ring," in 1902, this being the first performance in Paris of Wagner's tetralogy. He also conducted some Colonne concerts.

His career as solo pianist, in which vocation he is now chiefly known, began in 1897 at a Colonne concert. Since then he has played continually in all the leading Continental countries, and also in England and the United States of America, where he has been acclaimed as one of the greatest pianists who ever visited the States.

Cortot's distinguishing characteristics as a pianist are difficult to describe, since he combines the best qualities of many different schools. A superb technique, extraordinary brilliancy, great power of tone and remarkable delicacy of touch, strike the listener in turn, whilst his sense of rhythm and the beauty of his phrasing are alike conspicuous; but above all is to be placed the rare quality which enables him to pass from one composition to another, investing each with a separate character in complete harmony with the composer's individuality, at the same time preserving his own strong personality and holding the audience spell-bound by the force of his genius.

THE CORTOT RECORDS

12-inch Red Label Records.

- DB167 { Berceuse, Op. 57 (Chopin)
Etude en forme de valse (Saint-Saens)
DB643 { Caprice Poetique (Concert Etude in F Minor) (Liszt)
The Fountain (Ravel)
Children's Corner Suite (Debussy)
DB678 { (1) Dr Gradus at Parnassum
(2) Jimbo's Lullaby
(3) Doll's Serenade
(4) Snow is Dancing
DB679 { Children's Corner Suite (Debussy)
(5) The Little Shepherd
(6) Golliwog's Cake Walk
La Cathedrale Engloutie (Debussy)
DB853 { Ballade in G minor, Op. 23 (Chopin).
Impromptu in F sharp minor, Op. 36 (Chopin)
24 Preludes, Op. 28 (Chopin). Complete on four 12-inch Records with handsome Album.
DB957 { 1. C major; 2. A minor; 3. G major; 4. E minor; 5. D major; 6. B minor
DB958 { 7. A major; 8. F sharp minor; 9. E major; 10. C sharp minor; 11. B major; 12. C sharp minor; 13. F sharp minor; 14. E flat minor
DB959 { 15. D flat major; 16. B flat minor; 17. A flat major; 18. F minor

- DB960 { 19. E flat major; 20. C minor; 21. B flat major; 22. G minor; 23. F major; 24. D. minor
DB1042 { Hungarian Rhapsody No. 2 (Liszt)
In two parts
DB1105 { Rigoletto Paraphrase (Verdi-Liszt)
In two parts
Carnaval Suite, Op. 9 (Schumann)
DB1252 { No. 1. Preamble
No. 2. Pierrot
No. 3. Arlequin
No. 4. Valse nobl
No. 5. Eusebius
No. 6. Florestan
No. 7. Coquette
No. 8. Replique; Sphinxes
No. 9. Papillons
No. 10. Lettres Dansantes
No. 11. Chiarina
No. 12. Chopin
DB1253 { No. 13. Estrella
No. 14. Reconnaissance
No. 15. Pantalón et Columbine
No. 16. Valse Allemande
No. 17. Paganini
No. 18. Aveu
No. 19. Promenade
DB1254 { No. 20. Pause
No. 21. Marche des Davidsbundler contre les Philistins

LABELS—DA and DB (Red)
DO Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

CORTOT, ALFRED, Pianist—Continued

10-inch Red Label Records.

- DA145 { Black Keys Etude (*Chopin*) ; Butter-fly Etude (*Chopin*)
Tarantelle, Op. 43 (*Chopin*)

- DA609 { At the spring (*Liszt*)
Etude Pathetique, Op. 8 (*Scriabin*)

- *DA691 { Cradle song, Op. 49 (*Brahms*)
Etude in A flat, Op. 25, No. 1 (*Chopin*)

- DA855 { Invitation to the Waltz (*Weber*). In 2 Parts

ALFRED CORTOT AND THE INTERNATIONAL STRING QUARTET

(Mangeot-Pecker-Howard-Withers)

(Issued in Album)

Quintet in F Minor (*Cesar Franck*)

- DB1099 { 1st Mvt.—Molto moderato quasi lento
Parts 1 and 2

- DB1100 { 1st Mvt.—Molto moderato quasi lento
Parts 3 and 4

- DB1101 { 2nd Mvt.—Lento con molto sentimento. Parts 1 and 2

- DB1102 { 3rd Mvt.—Allegro non troppo ma con fuoco. Parts 1 and 2

CRABBE, ARMAND, Baritone (Krab-beh, Ar-man)

Armand Crabbe is a well-known Belgian baritone, who was born in Brussels in 1883. He has successfully appeared in opera in New York and at Covent Garden, where his finished art was much admired.

THE CRABBE RECORDS.

12-inch Red Label Record.

- DB1043 { Barbieri de Seville, Le (*Rossini*)—
Place au factotum
Hamlet (*Thomas*)—O vin dissippe
(*Brindisi*)

CULP, JULIA, Contralto (Koolp, Julia)

Madame Culp was born in Holland and received her first musical training in the Amsterdam Conservatoire; afterwards she studied with Madame Gerster. To-day she has only to announce a concert and the house is sold out weeks ahead, while England, France, Belgium, Holland, Spain, Italy and Scandinavia have all acclaimed her as a peerless artist.

At her first appearance in England in 1909, the leading critics hailed her as one of the greatest living lieder singers, and she has always enjoyed wide popularity in London.

Every summer Madame Culp spends ten days as a special guest of the Queen at Het Loo. The Queen Mother of Holland has been a patroness and admirer of Mme. Culp's art for many years.

THE CULP RECORDS

12-inch Red Label Records.

- DB170 { Faithful Johnnie (*Beethoven*)
Love's old sweet song (*Molloy*)

CORTOT AND THIBAUD

Sonata for Violin and Piano in A Major (*Cesar Franck*).

Complete on Four 12-inch Records.

- DB785 Allegretto ben moderato. In 2 Parts
DB786 Recitativo—Fantasia. In 2 Parts.
DB787 Allegretto poco mosso. In 2 Parts.
DB788 Allegro. In 2 Parts

CORTOT AND CASALS

- DA915-16 { Variations on an air from
Mozart's "Magic Flute"
(*Beethoven*)
See under Casals and Cortot.

CORTOT AND THE LONDON SYMPHONY ORCHESTRA

12-inch Red Label Records.

Concerto in A Minor, Op. 54 (*Schumann*)

- DB1059 { 1st Mvt.—Allegro. affettuoso
Parts 1 and 2

- DB1060 { 1st Mvt.—Allegro
Parts 3 and 4

- DB1061 { 2nd Mvt.—Intermezzo, Andante
grazioso

- DB1062 { 3rd Mvt.—Allegro vivace. Part 1
3rd Mvt.—Allegro vivace
Parts 2 and 3

(Album free with complete set.)

- DB1069 { Variations Symphoniques (C.
Franck). Parts 1 and 2

- DB1070 { Variations Symphoniques (C.
Franck). Parts 3 and 4

CORTOT, CASALS AND THIBAUD

- DA895-6 { Trio in G Major (*Haydn*). See
under Casals

- DB947-50 { Trio in B Flat (*Schubert*). See
under Casals

- DB1072-5 { Trio in D Minor, Op. 49 (*Mendelssohn*). See under Casals

10-inch Red Label Record.

- DA755 { Brazilian Serenade (Ay, Ay, Ayo
(*Sobrinko*)
Mireille (*Gounod*)—The Shepherd's
Song

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

DAL MONTE, TOTI, Soprano (Dal Montee, To-tee)

Signorina Toti Dal Monte, principal soprano of La Scala, Milan, who recently achieved a wonderful success at the Grand Opera House, Paris, on the occasion of two special performances of "Rigoletto," was originally intended for a career as a pianist. Born in Venice, she studied the pianoforte at "Benedetto Marcello," but later on was compelled to abandon this branch of musical art, owing to an injury to the wrist. This adversity, curiously enough, proved to be her fortune.

From 1917 onwards she sang with ever increasing success in the principal theatres of Italy, until in 1921, she was engaged as leading soprano for an important tour in South America, where she was received with tremendous enthusiasm.

This success was repeated in Australia, with the Williamson-Tait Melba Opera Company, and later, throughout America.

The Gramophone Co. Ltd. is pleased to announce that Toti Dal Monte, the famous soprano, whose successes have been so justly merited, is, like all world-famous artists, an exclusive "His Master's Voice" artiste.

THE TOTI DAL MONTE RECORDS

12-inch Red Label Records.

DB830 { *Barbiere di Siviglia* (Rossini)—Una
voce poco fa
Rigoletto (Verdi)—Caro Nome

DB1001 { *Carnevale di Venezia* (Arr. Benedict)
Parts 1 and 2

DB1015 { *Lucia di Lammermoor* (Donizetti)—
Mad Scene. In two parts

DB1040 { *Figlia del Reggimento* (Donizetti)—
Convien partir
Lucia di Lammermoor (Donizetti)—
Regnava nel silenzio

DB1152 { *Figlia del Reggimento* (Donizetti)—
Lo dice ognun
Figlia del Reggimento (Donizetti)—La
ricchezza ed il grado. (With
La Scala Chorus)

10-inch Red Label Record.

DA698 { *Magari* (de Lorenzi Fabris)
A Rosina (Felippi)

D'ALVAREZ, MARGUERITE, Mezzo-Soprano (D'Al-vah-res)

Madame D'Alvarez is a Peruvian by birth, and her father was for many years Peruvian consul at Liverpool. But she has a particularly warm place in her heart for England, and it is in that country that she has had some of her greatest successes. Few of those who were present at the Service for the Unknown Soldier at Westminster Abbey will forget the wonderful moment when her rich expressive voice was heard singing "O rest in the Lord." By this wonderful solo she found a place in the affections of the British public.

She has a rich and appealing voice of great range, and she sings the songs of England, France, Italy and Spain with equal facility. Her successful tour of Australia in 1922 is well remembered. These new records of Madame D'Alvarez exhibit her great artistry very effectively.

DA790 { *Homing* (T. Del Riego). With Piano
Do not go, my love (R. Hageman)
DA831 { *Caro mio ben* (Giordani). Italian,
with Piano
Down here (Brahe). With Piano

DA1000 { *Carmen* (Bizet)—Pres des remparts,
de Seville (Seguedille)
Samson et Dalila (Saint-Saens)—Mon
coeur s'ouvre

DE GOGORZA, EMILIO, Baritone (der Goh-gort-zah)

One of the best known baritones on the continent of America, Emilio de Gogorza is famous for a well-trained voice and artistic interpretation. He sings a remarkable variety of music with admirable skill and unimpeachable good taste, both these qualities being conspicuous in the "His Master's Voice" records by this artist. His rendering of the "Toreador Song" and "O Sole Mio" are exceptionally fine, and reveal masterly powers. De Gogorza makes records exclusively for "His Master's Voice."

THE DE GOGORZA RECORDS

12-inch Red Label Records.

DB186 { *La Paloma* (Yradier)
La Partida (Alvarez)

DB594 { *Lost Chord* (Sullivan)
O, song divine (Temple)
DB628 { Drink to me only with thine eyes
(Hullah)
Semele (Handel)—Where'er you walk

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue

DE GOGORZA RECORDS.—Continued

10-inch Red Label Records.

*DA175 { Absent (*Tirindelli*)
Waiting for your return (*de Curtis-Caesar*)

DA185 { O sole mio (*Di Capua*)
Santa Lucia—Neapolitan Folk Song

DA187 { John Peel—Old Hunting Song
When dull care (*Wilson*)

DA188 { Floradora (*Stuart*)—In the shade of
the palm
Sally in our alley (*Carey*)

DA782 { La Golondrina (The Swallow)
(Mexican Air)
La Paloma (The Dove) (*Yradier*)

DA903 { O sole mio (*Di Capua*)
Santa Lucia (*Cottrau*)

DE GOGORZA AND CARUSO

12-inch Red Label Record.

DB592 { A la luz de la luna (*Anton*)—Duet
A Granada (*F.M. Alvarez*). E. Caruso

DE LUCA, GIUSEPPE, Baritone (day Loo-kah)

A Roman by birth, Giuseppe de Luca is one of the latest acquisitions of the Metropolitan Opera, New York, and no artist has more successfully proved his right to a place in the front rank than this superb Italian baritone.

At the age of thirteen his talent for singing was brought to the attention of Bartolini, the famous baritone and teacher. The boy then showed indications of musical feeling in marked degree, and his voice even at that time was of distinctly baritone quality. Fearing a possible change in the voice, it was not until some two years later that de Luca entered the Conservatoire of Santa Cecilia in Rome, where he studied for five years before making his debut in "Faust." He spent eight winter seasons in the famous La Scala, and has appeared with most significant success in all the important capitals of Europe, being well known to London audiences.

Signor de Luca's American debut was made as *Figaro* in the "Barber of Seville," at the Metropolitan Opera House, November 25th, 1915, when he won instant favour with Press and public alike. After hearing this fine artist, "His Master's Voice" promptly secured his exclusive services, and he has made many records which are fine examples of his artistic achievements.

THE DE LUCA RECORDS

12-inch Red Label Records.

DB219 { Faust (*Gounod*)—Dio possente
Traviata (*Verdi*)—Di provenza

DE LUCA AND BORI

For duets, see under Bori

DE LUCA AND CARUSO

For duets, etc., see under Caruso.

DE LUCA AND GIGLI

For duets, see under Gigli.

DE LUCA AND FARRAR

For duets, see under Farrar.

DE LUCA AND GALLI-CURCI

For duets, see under Galli-Curci.

DE LUCA AND MARTINELLI

For duet and trio, see under Martinelli.

GALLI-CURCI, HOMER, GIGLI, DE LUCA

12-inch White Label Record.
Rigoletto (*Verdi*)—Bella figlia
(Quartet)
DQ102 { Lucia di Lammermoor (*Donizetti*)
Sextet. Galli-Curci, Homer, Gigli,
De Luca, Pinza, Bada.

DE LUCIA, FERNANDO, Tenor

See Historical List.

DE' MURO, BERNARDO, Tenor (deh Moo-roh, Behr-nahr-doh)

De' Muro, one of Italy's foremost robust tenors, studied in Rome under Martini, and made his debut there as *Turiddu*, in Mascagni's "Cavalleria Rusticana." He made a great name for himself in Italy and created a very pronounced success in Mascagni's "Isabeau," at La Scala in Milan in 1912. He first visited America during the 1925-26 season, and subsequently toured South America.

If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

For Prices of Records, see page ii.

DE' MURO, BERNARDO—Continued.

DE' MURO AND E. BADINI

- DB644 { ^{12-inch Red Label Record.}
 Trovatore (Verdi)—Deserto sulla
 terra
 Trovatore (Verdi)—Miserere. With
 Ruggero and Chorus

DE PACHMANN, VLADIMIR, Pianist (deh Pakh-man)

M. de Pachmann has been frequently heard in America, with each successive tour proving the most successful of all, his remarkable playing of the Chopin works, in particular, being greeted with the greatest enthusiasm.

The reproductions which we have made of this artist's playing show in a marvellously faithful manner his beautiful tone and exquisite delicacy of touch.

De Pachmann is known as one of the great tonalists of the piano. He presents also the spectacle of an artist labouring far into mature life to bring his technique to an unheard of perfection. Examples of such devotion, even in the arts, tend towards rarity.

De Pachmann is of Russian birth, but of world-adoption. He is the bearer of many awards and honours, to which every country he has seen has in some sense contributed. His energy has been enormous, his absorption in his art complete, and his devotion to it, historic.

THE DE PACHMANN RECORDS

- ^{12-inch Red Label Records.}
- | | | | | | |
|-------|---|---|--------|---|---|
| DB858 | { | Prelude in D flat major, Op. 28, No. 15 ("Raindrop") (Chopin) | *DB861 | { | Mazurka in B flat minor, Op. 24, No. 4 (Chopin) |
| | | Novellette, Op. 21, No. 1 (Schumann) | | | Mazurka in A flat major, Op. 50, No. 2 (Chopin) |
| DB859 | { | Impromptu in F sharp minor, Op. 36, No. 2 (Chopin) | DB931 | { | Polonaise, Op. 26 (Chopin) |
| | | Nocturne in B major, Op. 32, No. 1 (Chopin) | | | Waltz in A Flat (Chopin) |
| DB860 | { | Nocturne in D flat, Op. 27, No. 2 (Chopin) | | | ^{10-inch Red Label Record.} |
| | | F major Etude, Op. 25, No. 3 Chopin; Waltz in C sharp minor, Op. 64, No. 2, Chopin. | DA761 | { | Waltz in D flat major, Op. 64, No. 1 (Chopin) (Prefaced by the Pianist's Remarks) |
| | | | | | Waltz in G flat major, Op. 70, No. 1 (Chopin) |

For other DE PACHMANN records, see historical list.

DESTINN, EMMY, Soprano

Born at Prague, in Bohemia, in 1878, Emmy Destinn took up the violin as her first study, but in 1892 decided to adopt singing as her profession, and made her debut in 1897.

Madame Destinn has spent most of her time at the Royal Opera, Covent Garden, and at the Metropolitan Opera House, New York, at both of which houses she is acknowledged as the greatest dramatic soprano of the day. For years she has been a great favourite with London audiences, her appearances in "Aida," "Madame Butterfly," "The Girl of the Golden West," "Tosca," and

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
 If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

DESTINN RECORDS—Continued

"Ballo in Maschera," being especially notable. Her amazing versatility, her superb acting, and her glorious voice are the secrets of her success, and there is small wonder that she occupies a leading position on the operatic stage. The recognition of the independence of her country, Czecho-Slovakia, has been a source of great joy to Mme. Destinn.

She has made a number of splendid "His Master's Voice" records.

THE DESTINN RECORDS

12-inch Red Label Records.

DB222 { Aida (Verdi)—O Patria mia (Act 3)
Ballo in Maschera (Verdi)—Morro, ma
prima

DB223 { Gioconda (Ponchielli)—Suicidio!
Tosca (Puccini)—Vissi d'arte

DB646 { Aida (Verdi)—Ritorna vincitor! (Act
1)
Trovatore (Verdi)—D'amor sull' ali

DB647 { Ave Maria (Gounod)
Mme. Butterfly (Verdi)—Un bel di
vedremo

DESTINN AND CARUSO
For duet, see under Caruso.

DJ:01 { My homeland—Bohemian Folk Song
The wedding—Bohemian Folk Song

DESTINN AND MARTINELLI
See under Martinelli, record DB333.

DESTINN AND J. McCORMACK
See under McCormack.

For other DESTINN records see historical list

EAMES, EMMA, Soprano. See Historical list.

EDVINA, MARIE LOUISE, Soprano

The opera-houses of London Paris and America know Mme. Edvina well, for she is one of the popular sopranos of the lyric stage to-day.

She was born at Montreal and educated there, coming to England some years later.

Singing there as an amateur, at first, her unusual gifts of voice, temperament and personality attracted such attention that her friends persuaded her to study with a view to a professional career Accordingly, Mme. Edvina went to Paris and placed herself under the tuition of Jean de Rezke, and in the grand season of 1908 at Covent Garden made her debut, with immediate success, as *Marguerite*, in "Faust." Since then Mme. Edvina has repeatedly sung at the Grand Opera and the Opera Comique in Paris, at the Metropolitan, New York, the Boston Opera House, and also has appeared in Italy.

Her finest roles are those of *Louise*, *Melisande*, *Tosca*, and *Manon*, in all of which she has become a favourite at Covent Garden, because of the dramatic intensity as well as the vocal charm with which she has invested those characters.

THE EDVINA RECORDS

12-inch Red Label Record

DB548 { Louise (Charpentier)—Depuis le jour
Tosca (Puccini)—Vissi d'arte

ELMAN, MISCHA, Violinist (El-man, Mee-shah)

This Russian artist was born at Stalnoje, in the province of Kieff, in 1892. At the age of five he appeared at a village concert, many of the tunes he was able to play having been learned by ear from his father, who was the village schoolmaster.

LABELS—DA and DB (Red)
DO (Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

ELMAN RECORDS—Continued

In the face of great difficulties, his father succeeded in obtaining for the clever child admission to the Imperial School of Music at Odessa, and from here he was induced by Auer, the eminent teacher, to let the boy come as Auer's pupil to Petrograd. There, in the most favourable surroundings, young Mischa's genius developed with wonderful rapidity, and he became famous as a boy prodigy. Invitations soon came to play in Paris, Prague and London. At fifteen years of age Elman was welcomed as a mature artist, with all the virtuoso's equipment at his command, equal to the most exacting composition. To-day the public regards him as one of the world's greatest violinists,

Subsequent tours throughout the chief centres of the world increased his already great popularity; crowded houses and unbounded enthusiasm being the rule wherever he appeared. The Gramophone Company, Ltd., have reproduced the playing of this artist with absolute perfection, the beautiful tone and delicate touch being revealed in artistic faithfulness in these exclusive "His Master's Voice" records.

THE ELMAN RECORDS

12-inch Red Label Records.

- DB224 { *Cavatina* (Raff), Op. 85, No. 3
Symphonie Espagnole, Op. 21 (Lalo)
 —4th Movement

- DB225 { *Orfeo ed Euridice* (Gluck)—Melodie
Meistersinger (Wagner-Wilhelmj)—
 Prize Song

- DB226 { *Air for G string* (Bach)
Nur wer die Sehnsucht (None but
 the weary heart) (Tchaikovsky)

- *DB230 { *Humoresque* (Dvorak)
Minute (Padre Martini)

- DB233 { *Eili, Eili* (arr. by Elman)
Kol Nidrei (Bruch)

- DB234 { *Nocturne in D flat*, Op. 27, No. 3
 (Chopin-Wilhelmj)
Nocturne in E flat, Op. 9, No. 2
 (Chopin)

- DB235 { *Thais* (Massenet)—Meditation
Simple Aveu (Thome)

- DB425 { *Ave Maria* (Schubert-Wilhelmj)
Melodie, Op. 42, No. 3 (Tchaikovsky)
 10-inch Red Label Records.

- DA193 { *Country Dance* (Beethoven-Elman)
Hungarian Dance No. 7, in A major
 (Brahms-Joachim)

- DA195 { *Orientale* (Kaleidoscope, Op. 50, No.
 9) (Cui)
Souvenir (Drdla)

- DA200 { *Minuet in D*, No. 2 (Haydn-Burme)
Minuet in G, No. 2 (Beethoven)

- DA203 { *Hungarian Dance No. 17, in F sharp*
 minor (Brahms-Joachim)
Rondino (Beethoven-Kreisler)

- DA428 { *Serenade* (Drigo)
Traumerei (Schumann)

- DA1010 { *Souvenir* (Drdla)
Kaleidoscope, Op. 50, No. 9—
Orientale (Cui)

CARUSO AND ELMAN

See under Caruso.

ELMAN STRING QUARTET

This famous string quartet was organised several years ago by Mischa Elman, who plays the first violin. His assistants are Bak (second violin), Rissland (viola), and Nagel (cello), well-known soloists of the Boston Symphony Orchestra.

THE ELMAN RECORDS.

12-inch Red Label Records.

- DB238 { *Quartet in E flat* (Mozart)—Minuet
Quartet in G major (Dittersdorf)
 Andante

- DB1055 { *Andante Cantabile* (from Quartet,
 Op. 11) (Tchaikovsky)
 "Emperor" Quartet. Theme and
 Variations (Haydn)
Quartet in D minor, Op. 76, No. 2 (Haydn)
 DB1146 { 1st mvt.—Allegro
 2nd mvt.—Andante
 DB1147 { 3rd mvt.—Menuetto
 4th mvt.—Vivace Assai

Operatic Records are also listed in special section under their particular opera.
 For best results use only "His Master's Voice" Needles.

FARRAR, GERALDINE, Soprano

This brilliant soprano was born at Melrose, Massachusetts, in 1882, and began to study music at the age of twelve. In 1899 she went to Paris. Her success was immediate. She has sung a large number of leading roles, including *Marguerite*, *Madame Butterfly*, *Manon*, *Micaela*, *Mignon*, *Elizabeth*, *Tosca*, *Juliet*, *Gilda*, *Mimi* and *Nedda*. London received her with acclamation in 1910. Miss Farrar has all the attributes of a great prima donna—a beautiful, fresh, flexible voice and a charming stage presence. America claims her usually, and she has for many years been one of the chief "stars" of the Metropolitan Opera, New York, but she is exceedingly well-known on the Continent.

The "His Master's Voice" records of this gifted singer display in a striking manner the loveliness of her voice, and are altogether delightful. Miss Farrar is another of the band of exclusive "His Master's Voice" collaborators.

THE FARRAR RECORDS.

12-inch Red Label Records.

DB173 { Mignon (Thomas)—*Connais-tu le Pays?* (Violin Obb. by Kreisler)
Mighty lak' a rose (Nevin) (Violin Obb. by Kreisler)

*DB243 { Faust (Gounod)—*Jewel song*
Faust (Gounod)—*Le roi de Thule* (Ballad)

DB247 { Manon (Massenet)—*Adieu notre petite table*
Thais (Massenet)—*Te souvient-il?*

DB653 { Nozze di Figaro (Mozart)—*Voi che sapete*
Tosca (Puccini)—*Ora stammi a sentir* (Act I.)

10-inch Red Label Records.

DA206 { Abide with me (Monk)
Lead, kindly light (Rev. J. B. Dykes)

DA207 { Comin' thro' the rye (Scottish air)
Ye banks and braes o' bonnie Doon

DA209 { Zaza (Leoncavallo)—*Mamma usciva*
Zaza (Leoncavallo)—*Il bacio*. Duet with De Luca

DA508 { Mme. Butterfly (Puccini)—*Che tua madre prenderti* (Act II.)
Mme. Butterfly (Puccini)—*Con onor muore* (Butterfly's death)

FARRAR AND P. AMATO

12-inch Buff Label Records.

DK107 { Carmen (Bizet)—*Si tu m'aimes* (With Chorus) (Act IV.)
Carmen (Bizet)—*Je t'aime encore* (Final duet, Part 2). Farrar and Martinelli, with Chorus

FARRAR AND E. CARUSO

See under Caruso and Farrar.

FARRAR AND DE LUCA

See under Farrar, record DA209.

FARRAR AND M. JOURNET

12-inch Buff Label Records.

DK106 { Faust (Gounod)—*Elle ouvre sa fenetre* (Finale of Garden Scene)
Faust (Gounod)—*Alerte!* (Prison Trio). Farrar, Caruso, Journet

12-inch Pale Blue Label Record.

DO101 { Mignon (Thomas)—*Duo des hironnelles*
Boheme (Puccini)—*Quartet* (Act III.). Caruso, Farrar, Viafora, Scotti

FARRAR AND HOMER

12-inch Buff Label Record.

DK125 { Mme. Butterfly (Puccini)—*Flower duet* (Act II.)
Alla capanna andiamo (Campana)

FARRAR AND JADLOWKER

See record DK124, under Farrar and Amato.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Operatic Section of this Catalogue.

THE FARRAR RECORDS.—Continued.

FARRAR AND MARTINELLI

12-inch Buff Label Records.

- DK107 { Carmen (Bizet)—Je t'aime encore
(Final Duet, Part 2) (With Chorus)
Carmen (Bizet)—Si tu m'aimes (Act
I/7.). Farrar with Amato, and
Chorus
- DK108 { Carmen (Bizet)—C'est toi! (Final
Duet, Part 1)
Carmen (Bizet)—Halte-la! (Duet, Act
II.)

FARRAR AND SCOTTI

12-inch Buff Label Records.

- DK111 { Boheme (Puccini)—Mimi, e ver (Duet,
Mimi-Marcel, Act III.)
Don Giovanni (Mozart)—La ci darem
la mano

FARRAR AND CARUSO IN CONCERTED
NUMBERS

See under Caruso.

For other FARRAR records, see historical list

FLETA, MICHELE, Tenor (Fleh-ta, Mee-keh-leh)

Michele Fleta was born in Saragoza (Spain), in 1898. He received his musical education in Spain and Italy, where he sang in Spanish, Italian, French and Portuguese. He made his debut in 1919 at the Verdi Theatre, Trieste, as Paolo, in Zandonai's opera, "Francesca da Rimini," under the direction of the composer. Afterwards he sang during the same season in "Aida." Dating from that time, his career has brought him the applause of many cities.

He sang in "Aida" at the Rinnovati Theatre at Leghorn. At Vienna and Budapest he sang in "Mephistopheles," "Tosca," "Aida," "Boheme," "Rigoletto," "Pagliacci," and "Carmen." At the Municipal Theatre, Piacenza, he appeared in "Carmen" and "Andrea Chenier." He then sang in "Carmen" and "Francesca da Rimini" at the Costanzi Theatre, Rome, then in "Carmen" and "Aida" at Palermo. At Genoa he appeared in "Carmen"; then at Bologna in the same role. At the Real Theatre, Madrid, he gave his whole repertoire with his usual great success, and was chosen last year by Mr. Zandonai to create the role of Romeo in his new opera "Giulietta e Romeo." His performance in this role was again a great success.

Fleta records exclusively for "His Master's Voice."

THE FLETA RECORDS

12-inch Red Label Records.

- DB525 { Ay, Ay, Ay (Perez)
La Dolores (Breton)—Henchido de
amor
- *DB976 { Lohengrin (Wagner)—Cigno fedel
(Act I.)
Lohengrin (Wagner)—Da voi lontan
(Act III.)
- DB986 { Manon (Massenet)—Chiudo gli occhi
Favorita (Donizetti)—Spirto gentil
- DB1034 { Boheme (Puccini)—Che gelida
manina
Pagliacci (Leoncavallo)—Vesti la
giubba
- DB1053 { Aida (Verdi)—Celeste Aida
Favorita (Donizetti)—Una Vergine

- DB1071 { Africana (Meyerbeer)—O paradiso
Pescatori di Perle (Bizet)—Mi par
d'udir

10-inch Red Label Records.

- DA445 { Puritani (Bellini)—A te, o cara
Trust de los Tenorios (Serrano)—Te
quiero
- DA446 { Rigoletto (Verdi)—La Donna e mobile
Tosca (Puccini)—E lucevan le stelle

FLETA AND AUSTRAL

12-inch Red Label Record.

- DB580 { Aida (Verdi)—Final Duet, "Presago
il cor" (Part 1) (With Chorus)
Aida (Verdi)—Final Duet, "O terra
addio" (Part 2) (With E. Thornton
and Chorus)

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

FLONZALEY QUARTET (Flon-zah-lee)

The world's greatest composers have lavished their supreme genius upon the production of chamber music—especially the string quartet, two violins, viola and 'cello—yet the rarity with which a true ensemble is obtained makes such music perhaps more difficult to appreciate, since its real beauty can only be revealed by the finest players. The Flonzaley Quartet is an organisation devoted exclusively to chamber music. It was formed in 1903 by E. J. de Coppet, an American millionaire, and named after his Swiss villa on Lake Geneva. The Quartet, however, has long maintained an independent existence, and is famous in American musical circles for its devotion to its artistic ideals, and the perfection of its achievements. The players who form the Quartet are: Adolfo Betti, first violin; Alfred Pochon, second; Louis Bailly, viola; and Ivan d'Archaubeau, 'cello. The Quartet binds its members not to play in orchestra or even solo, so as to preserve the perfect unity of effect for which it is famous. Naturally a body of players with such lofty aims can only be recorded adequately by "His Master's Voice," and these records will be appreciated by all who are discriminating in their musical tastes, as the results of most careful and painstaking effort

THE FLONZALEY QUARTET RECORDS

12-inch Red Label Records.

- B249 { A Minor Quartet (Schumann)—Scherzo
- D Major Quartet (Mozart)—Andante
- B250 { D Major Quartet, Op. 64 (Haydn)—Adagio Cantabile
- D Major Quartet, Op. 64 (Haydn)—Allegro Moderato
- B252 { A Major Quartet, Op. 41 (Schumann)—Assai Agitato
- G Major Quartet (Mozart)—Finale
- B254 { D Major Quartet (Mozart)—Minuet
- Molly on the shore (Grainger)
- B837 { G Major Quartet, Op. 77, No. 1 (Haydn)—First Movement
- G Major Quartet, Op. 77, No. 1 (Haydn)—Third Movement

10-inch Red Label Records.

- A210 { Canzonetta E Flat, Op. 12 (Mendelssohn)
- Drink to me only with thine eyes (Hullah)
- Quartet in F Major, Op. 135, (Beethoven)—Complete on 4 10-inch Red Label records with attractive album.
- 1847 Allegro. Parts 1 and 2
- 1848 { Vivace
- Lento Assai. Part 1
- 849 { Lento Assai. Part 2
- Grave Allegro. Part 1

FLONZALEY QUARTET AND GABRILOVITSCH (Pianist) See under Ossip Gabrilovitsch.

FRANCI, BENVENUTO, Baritone (Fran-chee, Ben-veh-noo-toh)

Benvenuto Franci is one of the younger "coming" Italian operatic baritones. Some critics claim that he reminds of Titta Ruffo, possessing a fine robust voice and a great range. He is extremely popular in Italy, and also in South America, where he has scored great successes at the Colon Opera in Buenos Ayres.

12-inch Red Label Records.

- B1117 { Gioconda (Ponchielli)—Ah! Pescator
- affonda l'esca (Act I.)
- Gioconda (Ponchielli)—O monumento! (Act II.)
- B1138 { Ernani (Verdi)—Gran Dio (Act III.)
- Ernani (Verdi)—O sommo Carlo. (With Palet, Urbine and Chorus)

- DA850 { Grave-Allegro. Part 2
- Quartet in C Minor, Op. 18 (Beethoven)—Minuetto
- Quartet in G Major, Op. 18, No. 2 (Beethoven) Complete on 4 10-inch records with attractive album.
- DA851 Allegro. Parts 1 and 2
- DA852 Adagio Cantabile. Parts 1 and 2
- DA853 Scherzo. Parts 1 and 2
- DA854 Finale. Parts 1 and 2
- Quartet No. 8 in D Major (Mozart)
- DA947 { 1st Mvt.—Allegretto
- Parts 1 and 2
- DA948 { 2nd Mvt.—Andante
- 3rd Mvt.—Menuetto—Allegretto
- DA949 { 4th Movement—Allegretto
- Parts 1 and 2

FLONZALEY QUARTET AND HAROLD BAUER (Pianist)

- Quintet in F Minor, Op. 34 (Brahms). Complete on 5 12-inch Red Label records with handsome album.
- DB970 Allegro. Parts 1 and 2
- DB971 { Allegro. Part 3
- Andante. Part 1
- DB972 { Andante. Part 2
- Scherzo. Part 1
- DB973 { Scherzo. Part 2
- Finale (Allegro Non Troppo). Part 1
- DB974 { Finale (Allegro Non Troppo). Parts 2 and 3

- DB1154 { Otello (Verdi)—Credo
- Otello (Verdi)—Era la notte
- Forza del Destino (Verdi)—Urna fatale
- DB1262 { Trovatore (Verdi)—Per me ora fatale (With G. Masini, Bass, and Members of La Scala Chorus)

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

GABRILOVITSCH, OSSIP, Pianist (Gabree-loh-veech, Os-seep)

Ossip Gabrilovitsch is one of the best-known Russian pianists, who gave up a brilliant virtuoso career to become conductor of the Detroit Symphony Orchestra. He studied music under Liadov and Glazounov, and Piano under Leschetizky, in Vienna, making a debut in Berlin in 1896. During the 1925-26 season Gabrilovitsch appeared as soloist with the Philadelphia Symphony Orchestra, to commemorate his appearance with that famous organisation at his debut in America 25 years ago.

GABRILOVITSCH AND FLONZALEY
QUARTET

12-inch Red Label Records.

Schuman's Quintet in E Flat Major Op. 44.
Art Album free with complete set

DB1191 { 1st Movement—Allegro Brillante
Parts 1 and 2

DB1192 { 2nd Movement—In modo d'una Marcia
Parts 1 and 2

DB1193 { 3rd Movement—Scherzo: Molto vivace
Parts 1 and 2

DB1194 { 4th Movement—Finale: Allegro
Parts 1 and 2

GADSKI, JOHANNA, Soprano (Gahds-kee)

Johanna Gadski was born in 1871. She made her debut at quite an early age. Her success was immediate, and has grown greater with each succeeding year. Her Wagnerian interpretation have always been considered, both in London and New York, as some of the finest the operatic stage has ever seen. She sings in exquisite style, and gives a pleasing and effective interpretation in all her work. It is with pleasure that The Gramophone Company, Ltd., present their list of "His Master's Voice" records of this famous artist, the Gadski-Caruso duets being worthy of special mention.

GADSKI AND P. AMATO
12-inch Buff Label Record.

DK126 { Aida (Verdi)—Duet, "Ciel! Mio
Padre" (Part 1)
Aida (Verdi)—Duet, "Su dunque"
(Part 2)

GADSKI AND CARUSO
See under Caruso and Gadski.
For other Gadski records see historical list.

GADSKI AND HOMER

12-inch Red Label Record.

DB667 { Orfeo ed Euridice (Gluck)—Su e
me vieni
Faust (Gounod)—Quando a te 1
Louise Homer (Solo)

GALLI-CURCI, AMELITA, Soprano (Gal-lee Koor-chee)

Fresh from triumphs in Madrid and South America, where she sang with Caruso and Titta Ru Galli-Curci, nevertheless, came to the United States unheralded. Her debut with the Chicago Opera Company in November, 1916, however, was such a success as has seldom been experienced in recent times. As soon as her engagements there permitted, she visited other important music centers in America, where similar fortune awaited her. Not until January, 1918, did she make her first debut in opera in New York. Her singing at once created the wildest enthusiasm, and her conquest of the United States was complete. Galli-Curci is an Italian by birth, but is something of an American by nature. Her voice is one that haunts the memory: wonderfully pure in quality, amazingly flexible, and of even quality throughout its entire wide-compass. In addition, her musical training has given her an unusually broad musicianship, for she is an accomplished pianist as well as a coloratura soprano versed in the highest traditions of the *bel canto* school. With all these talents she possesses also a winning personality, an old-world grace, an elusive femininity, that combine to make her altogether exceptional. "His Master's Voice" was quick to recognise her great talent, and the first of the records which she makes for this Company exclusively, were made even prior to her Chicago debut.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 25c. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

GALLI-CURCI RECORDS.—Continued.

THE GALLI-CURCI RECORDS

12-inch Red Label Records.

- DB255 { Pecheurs de Perles (*Bizet*)—Comme
autrefois
Perle du Bresil (*David*)—Charmant
oiseau (*With Flute Obb. by C.
Barone*)
- DB256 { Sonnambula (*Bellini*)—Ah! non credea
Sonnambula (*Bellini*)—Come per me
- DB257 { Rigoletto (*Verdi*)—Caro nome
Traviata (*Verdi*)—Ah! fors'e lui
- DB258 { Echo song (*Bishop*)
Lo, here the gentle lark (*Bishop*)
- DB260 { Lucia di Lammermoor (*Donizetti*)—
Mad scene
Dinorah (*Meyerbeer*)—Shadow song
(*Flute Obb. by Barone*)
- DB261 { Barbieri di Siviglia (*Rossini*)—Una
voce poco fa
Mme. Butterfly (*Puccini*)—Un bel di
- DB262 { Ah! Vous dirais-je, maman—Vari-
ations (*Mozart-Adam*)
Villanelle (*Dell'Acqua*) (*With Flute ob.*)
- DB263 { Lakme (*Delibes*)—Bell song, "Dov'e
l'Indiana"
Peer Gynt (*Grieg*)—Solveig's song
- DB264 { Mignon (*Thomas*)—Polonaise, "Io son
Titania"
Romeo et Juliette (*Gounod*)—Waltz
"Nella calma"
- DB602 { Home, sweet home (*Bishop*)
The last rose of summer (*Moore*)
- DB641 { Furitani (*Belini*)—Son vergin vezzosa
(*Polonaise*)
Rigoletto (*Verdi*)—Tutte le feste (Act
III.)
- DB798 { Dinorah (*Meyerbeer*)—Si carina
Pretty mocking bird (*Bishop*) (*With
Flute Obb.*)
- DB813 { Trovatore (*Verdi*)—Come d'aurato
(Tacea la notte)
Trovatore (*Verdi*)—Timor di me?
(D'amor sull' ali)
- DB927 { Hamlet (*Thomas*)—Ai vostri giuochi
Mad Scene, (Part 1)
Hamlet (*Thomas*)—Ed ora a voi (Mad
Scene, Part 2)
- B1144 { Air and Variations (*Proch*)
Zemire et Azor (*Gretry*)—La Fau-
vette (The Warbler)
- B1278 { Chanson Solvejg ("Peer Gynt")
(*Grieg*)
Lo, Hear the Gentle Lark (*Bishop*)

10-inch Red Label Records.

- A212 { Crepuscule (*Massenet*)
Les Filles de Cadiz (*Delibes*)

- DA213 { Sonnambula (*Bellini*)—Sovra il sen
Messaggero Amorooso (Waltz, Op. 64,
No. 1) (*Chopin*)
- DA214 { Nozze di Figaro (*Mozart*)—Non so piu
cosa son
Lucia di Lammermoor (*Donizetti*)—
(Mad Scene, Part 2)
- DA215 { Manon Lescaut (*Auber*)—C'est l'his-
toire (Laughing song)
Clavelitos (Carnations) (*Valverde*)
Traviata (*Verdi*)—Addio del passato
(Act IV.)
- DA216 { Traviata (*Verdi*)—Sempre libera
(Waltz, Act I.)
- DA217 { The Wren (Capinera) (*Benedict*) (*With
Flute Obb.*)
Caro mio ben (*Giordani*)
- DA218 { Little Birdies (*Buzzi-Peccia*)
When Chloris sleeps (*Samuels*)
Coq d' Or (*Rimsky-Korsakov*)—Hymn
to the sun
- DA219 { Sadko (*Rimsky-Korsakov*)—Chanson
Hindoue
- DA249 { A kiss in the dark (*V. Herbert*)
Kiss me again (*V. Herbert*)
- DA328 { Ol' Car'lina (*Cooke*)
Old folks at home (Swanee River)
(*Foster*)
- DA673 { Coppelia (*Delibes*) (Waltz)
Serenade (*Pierne*)
- DA805 { Carceleras (*Chapi*)—Prison Song
Serenata (*Tosti*)
- DA817 { Dinorah (*Meyerbeer*)—Ombra Leg-
giera. In 2 Parts
- DA928 { Parla—Valse (*Arditi*)
The Gypsy and the Bird (*Benedict*)
- DA1002 { La Capinera (*Benedict*)
La Paloma (*Yradier*)
- DA1011 { Home, Sweet Home (*Bishop*)
Last Rose of Summer (*Moore*)

GALLI-CURCI AND G. DE LUCA

12-inch Red Label Record.

- DB1165 { Traviata (*Verdi*)—Dite alla giovine
Traviata (*Verdi*)—Imponete—Non
amarlo ditegli

10-inch Red Label Record.

- DA381 { Rigoletto (*Verdi*)—Piangi fanciulla
(Act III.)
Romeo et Juliette (*Gounod*)—Ah! ne
fuis pas. L. Bori and T. Schipa
- DA1028 { Rigoletto (*Verdi*)—Piangi fanciulla
Rigoletto (*Verdi*)—Ah, veglia o
donna

GALLI-CURCI AND TITO SCHIPA

12-inch Red Label Record.

- DB811 { Lucia di Lammermoor (*Donizetti*)—
Veranno a te (Act I.)
Sonnambula (*Bellini*)—Son geloso del
zefiro

LABELS—DA and DB (Red)
DO (Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

GALLI-CURCI RECORDS.—Continued.

GALLI CURCI AND SCHIPA

10-inch Red Label Records.

- DA646 { Don Pasquale (*Donizetti*)—Tornami a dir (Act III.)
 { Rigoletto (*Verdi*)—E il sol dell'anima (Love Duet)

- DA711 { Traviata (*Verdi*)—Un di felice (Act I.)
 { Traviata (*Verdi*)—Parigi, o cara (Act IV.)

GALLI-CURCI CONCERTED NUMBERS
 For quartet from "Rigoletto" and sextet from "Lucia" (DQ100), see under Caruso and under Gigli

GALVANY, MARIA, Soprano (Gal-vah-nee, Mar-ya)

See historical list.

GERHARDT, ELENA, Mezzo-Soprano (Gher-hardt, Eh-leh-nah)

Madame Elena Gerhardt is one of the greatest lieder singers in the world. She is a native of Leipzig, and her parents, although not especially gifted, were enthusiastic musical amateurs. As a result, her early signs of musical ability were hailed with delight, and she entered the Conservatoire at the age of sixteen, fully determined to become a great singer. She soon found that she had a remarkable talent in the interpretation of the classic lieder of such composers as Schubert, Brahms, Schumann, and Hugo Wolf. Arthur Nikisch, the famous conductor, was so enthusiastic about her genius that he insisted on her giving a public lieder recital when she was but eighteen years of age, and he played her piano accompaniment himself. Since then, Madame Gerhardt's fame has increased by leaps and bounds, and her regular London appearances before the war and since 1922 have been among the chief events of the season. Madame Gerhardt's new records may, without exaggeration, be termed inimitable, and whether it be Brahms, Hugo Wolf or Schubert, one feels that her interpretation must be final and authoritative.

THE GERHARDT RECORDS

12-inch Red Label Records.

- *DB916 { Gretchen am Spinnrade, Op. 2 (*Schubert*)
 { Auf den Wasser zu singen, Op. 72 (To be sung on the Waters) (*Schubert*)
 *DB1021 { Von ewiger Liebe (Eternal love) Op. 43, No. 1 (*Brahms*)
 { Immer leiser (Fainter grow my slumbers), Op. 105, No. 2 (*Brahms*)

- *DB1030 { Geistliches Wiegenlied (*Brahms*)
 { Mariae Wiegenlied (*Reger*)
 10-inch Red Label Records.

- DA706 { Das lied im Grunen, Op. 115, No. 1 (*Schubert*)
 { Wohin, Op. 25, No. 2 (*Schubert*)
 *DA715 { Auf den grunen Balkon (*Hugo Wolf*)
 { Verborgenheit (Secrecy) (*Hugo Wolf*)
 { Die Forelle (The Trout) (*Schubert*)
 DA835 { Vor dem Fenster, Op. 14, No. 1 (*Brahms*)

For additional Gerhardt songs see page 64.

GIANNINI, DUSOLINA, Soprano (Gee-yah-nee-nee, Doo-soh-lee-nah)

Dusolina Giannini is an Italian brought up in America. She comes from a very musical family, and, after studying the piano for several years, she studied singing for four years with Mme. Marcella Sembrich, the famous soprano. The young singer became a prominent concert singer in the United States in 1922. In August, 1925, she made her operatic debut in Hamburg as "Aida," meeting with great success, which was repeated in other German cities, including Berlin.

THE GIANNINI RECORDS

12-inch Red Label Record.

- DB1093 { Aida (*Verdi*)—Ritorna vincitor
 { Aida (*Verdi*)—O patria mia
 DB1217 { Forza del Destino (*Verdi*)—Madre, pietosa Vergine. Parts 1 and 2
 { La Forza del Destino (*Verdi*)—Pace, pace mio Dio! (Act IV.) (With Orchestra, Conducted by John Barbirolli)
 DB1228 { La Forza del Destino (*Verdi*)—La Vergine degli angeli (Act II.) (With Members of La Scala Orchestra, Conducted by Carlo Sabajno)
 { O Sole Mio (*Di Capua*)
 DB1247 { Manella Mia (Neapolitan Folk Song) (Trans.: Giannini)
 DB1265 { Gretchen am Spinnrade (Margaret at the Spinning Wheel) (*Schubert*)
 { Ungeduld (Impatience) (*Schubert*)
 DB1264 { Madame Butterfly (*Puccini*)—Un bel di vedremo
 { Manon Lescaut (*Puccini*)—In quelle trine morbide

- DA808 { I Love You Truly (*Jacobs-Bond*)
 { Just Awearyin' For You (*Jacobs-Bond*)
 DA839 { Carmela (*Hauge-Ross*)
 { Cielto Lindo (*Bourdon*)

- DA892 { Cavalleria Rusticana (*Mascagni*)—Voi lo sapete, o mamma
 { Tosca (*Puccini*)—Vissi d' arte
 DA938 { Carmena—Waltz (*Lane-Wilson*)
 { My mother (*Marsden*)

- DA1019 { Annie Laurie (*Traditional*)
 { Bonnie Sweet Bessie (*Gilbert*)
 DA1024 { Luise (Neapolitan Folk Song) (Arr. Giannini)
 { Ohie Meneche ("La fiera del Mast") ("Andrea") (Trans.: Giannini)
 DA1025 { My Lovely Celia (Arr. Lane Wilson)
 { Love has Eyes (*Bishop*)
 DA1029 { Allerseelen (All Souls' Day), Op. 10, No. 8 (*R. Strauss*)
 { Zueignung (Devotion), Op. 10, No. 1 (*R. Strauss*)

See also "Aida" set, page 143.

LABELS—DA and DB (Red)
 DO (Pale Blue)

DJ and DK (Buff)
 DQ (White)

DM (Pale Green)

GIGLI, BENIAMINO, Tenor (Jeel-ye)

Beniamino Gigli, a brilliant Italian tenor of the younger generation, was born in 1890 at Recanati and, although not originally intended for a musical career, sang in the churches of his native town at an early age. When seventeen years old, he applied for a place in the "Schola Cantorum" of the famous Sistine Chapel of St. Peter's, Rome, then under the direction of Maestro Perosi, and after studying singing in the eternal city, eventually entered the celebrated Conservatoire of St. Cecilia, to complete his musical education. He first attracted public attention by winning first prize in a competition at Parma, held by Campanini, the well-known conductor, and, as a consequence, made his debut on the operatic stage soon after, at Rovigo, in "Gioconda," in 1914. From that time he made steady progress towards the front rank of Italy's operatic artists, and eventually achieved a great triumph in the festival performance of Boito's "Mefistofele," given under Toscanini, in 1918. Another notable performance, which helped to make his name with the Italian public, was the production of Mascagni's "Lodoletta," at Milan in the same year, in which the young tenor took the leading role. He is now one of the leading tenors at the Metropolitan Opera House, New York.

THE GIGLI RECORDS

12-inch Red Label Records.

- DB109 { *Africana* (Meyerbeer)—O paradiso
Marta (Flotow)—M'appari
Lucia di Lammermoor (Donizetti)—
- DB870 { *Tombe degli avi* (Fra poco)
Lucia di Lammermoor (Donizetti)—
Tu che a Dio (Finale, Act III.)
- DB1002 { *Notturmo d'Amore* (Drigo)
Serenade (Toselli)
- DB1222 { *La Traviata* (Verdi)—Dei miei
bollenti spiriti
Lucia di Lammermoor (Donizetti)—
Tombe degli avi miei (Donizetti)
- DA220 { 10-inch Red Label Records.
Gioconda (Ponchielli)—Cielo e mar
Pagliacci (Leoncavallo)—Vesti la
giubba
- DA713 { *Funiculi, Funicula* (Denza)
Povero Pulcinella (Peccia)
- DA797 { *Elisir d'Amore* (Donizetti)—Quanto e
Bella
Mandolin Serenade (Tagliaferri)
- DA856 { *Manon Lescaut* (Puccini)—Donna non
vidi mai
Tosca (Puccini)—Recondita armonia

- DA883 { *Mefistofele* (Boito)—Giunto sul passo
Mefistofele (Boito)—Dai campi

GIGLI AND L. BORI (Soprano)

10-inch Red Label Record.

- DA381 { *Romeo et Juliette* (Gounod)—Ah! ne
fuis pas
Rigoletto (Verdi)—Piangi fanciulla.
Galli-Curci and De Luca

GIGLI AND DE LUCA (Baritone)

12-inch Red Label Records

- DB1050 { *Boheme, La* (Puccini)—O Mimi, tu
piu non torni
Forza del Destino, La (Verdi)—
Solenne in quest'ora
- DB1150 { *Gioconda* (Ponchielli)—Enzo Grim-
aldo
Pescatori di Perle (Bizet)—Del tempio
al limitar
- GIGLI, GALLI-CURCI, HOMER, DE LUCA
PINZA, BADA
- DQ102 { 12-inch White Label Record.
Lucia di Lammermoor (Donizetti)—
Sextet
Rigoletto (Verdi)—Quartet

GILBERT, CHARLES, Baritone

See historical list.

GILLY, DINH, Baritone (Zhee-lih)

Born in Algeria. Studied in Rome under the celebrated Italian baritone, Cottoni, and afterwards at the Conservatoire, Paris. Commenced his serious career at the Paris Opera House in 1902 when 22 years of age. Since then he has appeared with great success at numerous famous centres including Monte Carlo, the Metropolitan Opera House, New York, and Covent Garden.

Dinh Gilly was a great friend of the late Enrico Caruso, with whom he sang at the Metropolitan for the seven years previous to 1914.

12-inch Red Label Records.

- DB849 { *Pagliacci* (Leoncavallo)—Prologue
(Part 1)
Pagliacci (Leoncavallo)—Prologue
(Part 2)

GILLY AND HISLOP

12-inch Red Label Record.

- *DB743 { *Mme. Butterfly* (Puccini)—Amore o
grillo (Act I.)
Mme. Butterfly (Puccini)—Dovunque
al mondo (Act II.)

GLUCK, ALMA, Soprano (Glook)

This delightful young artist was born in Bucharest, Roumania, but was taken to America at the age of six and received all her musical education there.

She made her first appearance as *Sophie* in *Werther* at the New Theatre, New York, and awoke next morning to find herself famous. Since that time she has appeared in various operas with much success, among them "Boheme," "Pique Dame," "Orfeo," "Bartered Price," "Rheingold," "Faust," etc. She has had several successful seasons at the Metropolitan Opera House, New York.

All Speeds are 78 unless otherwise indicated.

Operatic Records are also listed in special section under their particular opera.

GLUCK, ALMA, Soprano—*Continued*

Her first appearance in England in the summer of 1913 sent the critics into lavish descriptions of her art, and she was compared with Melba and Patti. Her audiences at the Albert Hall and the Queen's Hall were entranced by the beauty of her singing, and these appearances were, indeed, among the leading musical events of the time.

No time was lost in securing the exclusive series of this gifted artist for "His Master's Voice," and the numbers given below are exquisite reproductions of this charming singer's voice.

THE GLUCK RECORDS

12-inch Red Label Records.

DB275 { Carry me back to old Virginny
(Bland)
Old Black Joe (Foster)

DB277 { Aloha Oe (Liliuokalani)
My old Kentucky home (Foster)

DB278 { Angels ever bright (Handel)
Semele (Handel)—Oh, sleep! Why
dost thou leave me?

DB279 { Carmen (Bizet)—Io dico (Micaela's air)
Louise (Charpentier)—Depuis le jour

DB282 { Jocelyn (Godard)—Berceuse
Pagliacci (Leoncavallo)—O che volo
(Balatella)

DB768 { Listen to the mocking bird (Haw-
thorne)
Rossignols amoureux (Rameau)

10-inch Red Label Records.

DA227 { Boheme (Leoncavallo)—Donde lieta
(Addio) (Act III.)
Boheme (Leoncavallo)—Quando m'en
vo (Waltz) (Act II.)

DA228 { Bonnie sweet Bessie (Gilbert)
Comin' thro' the rye (Scottish air)

DA231 { Lo, here the gentle lark (Bishop)
(Flute Obligato)
My laddie (Thayer)

DA232 { Little grey home in the West (Lohr)
(With 'Cello Obligato)
A perfect day (Jacobs-Bond) (With
Male Quartet)

DA233 { Sadko (Rimsky-Korsakov)—Chanson
Hindoue
Tu! (Habanera) (Fuentes)

DA237 { The lass with the delicate air (Arne)
When love is kind (Moore)

DA238 { Hark, hark, the lark (Schubert)
The brook (Delores)

*DA240 { L'Heure exquise (Hahn)
Two folk songs of Little Russia (arr.
by Zimbalist)

DA486 { Snow Maiden (Rimsky-Korsakov)—
Aller au bois
Snow Maiden (Rimsky-Korsakov)—
Shepherd Lehl's song

DA517 { The braes of Balquhiddy (Tanna-
hill)
Irish love song (Lang)

GLUCK AND CARUSO

See under Caruso and Gluck.

GLUCK AND L. HOMER

12-inch Red Label Records.

DB478 { Norma (Bellini)—Mira, o Norma
I waited for the Lord ("Hymn of
Praise") (Mendelssohn)

10-inch Red Label Records.

DA158 { O that we two were maying (Nevin)
Whispering hope (Hawthorne)

DA451 { Abide with me (Monk)
I need thee every hour (Lowry)

DA452 { Jesu, lover of my soul
Rock of Ages (Hastings)

DA453 { Tales of Hoffmann (Offenbach)—Bar-
carolle
Life's dream is o'er (Music to "Alice,
where art thou?")

GLUCK AND E. ZIMBALIST (Violinist)

12-inch Red Label Records.

DB573 { Fiddle and I (Goodeve)
Sing me to sleep (Green) (With String
Quartet)

DB574 { Angels' serenade (Braga)
Ave Maria (Bach-Gounod)

GOGORZA, See under De Gogorza

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue,

GORDON, JEANNE, Contralto

A clever and talented contralto. She is at present singing with the Metropolitan Opera Company in New York, with whom she made her debut last year in the part of "Carmen." This debut was notable as being the first time an American "Carmen" had sung at the Metropolitan Opera House since the time of Geraldine Farrar. Miss Gordon is rapidly maturing into one of the finest dramatic contraltos of her day. After her sensational debut in New York, no time was lost in securing her services for "His Master's Voice."

- DA733 { Carmen (Bizet)—Pres des remparts
(Seguedille)
Carmen (Bizet)—Voyons que j'essaie
(Card song)

GRANFORTE, APOLLO, Baritone

This promising young baritone was born in the little town of Legnago, in the Province of Verona but his early youth was spent in the Province of Vicenza.

At the age of eighteen he emigrated to the city of Buenos Aires in the Republic of the Argentine to seek his fortune. Among the scanty luggage that he carried was his beloved old guitar, and it was really with this that he found his fortune. In Buenos Aires he joined his brother. During the week-days they worked together at the bench as shoe-makers, but on Sundays they would meet at the local inn, and there, joined by their fellow countrymen, they would pass the time singing songs of their Fatherland, and Chorals from the various Operas.

At the Communal Bologna he sang under the conductor Leopoldo Mugnane. He then made a triumphant tour with the Melba Opera Company in Australia. It might be said that in this tour, where he sang at over eighty performances, he reached the height of his career, where his art, both histrionic and lyric, became fully developed.

His success throughout Australia during this tour was enormous, and he shared equal honours with Melba and Dal Monte in the enthusiasm of the Australian people. This was during 1924.

The repertoire of Granforte consists of forty-five Operas of all kinds, many of which he not only sings in Italian but also in Spanish and French. He is equally the master of each of these languages. The baritone repeated his Australian success in 1928.

The great success of Granforte can be attributed to unceasing efforts and tireless study. Only the most perfect results can satisfy his demand on himself.

As an actor he is exceptionally gifted, and his portrayals of "Amfortas," "Rigoletto" and "Scarpia" have stamped him as one of the most powerful and realistic singers on the modern Opera stage.

THE GRANFORTE RECORDS

12-inch Red Label Records.

- DB937 { Otello (Verdi)—Era la notte
Ballo in Maschera (Verdi)—Eri tu che
macchiavi (Verdi)

- DB938 { Carmen (Bizet)—Toreador's song
Faust (Gounod)—Dio Possente

- DB1044 { Pagliacci (Leoncavallo)—Si puo ?
Pagliacci (Leoncavallo)—Un nido d
memorie

10-inch Red Label Records.

- DA699 { Alma Llanera (Guitierrez)
La Paloma (Yradier)

- DA784 { Giovinezza (Fascisti Hymn)
La Leggenda del Piave. With Chorus

GRIEG EDVARD (1843-1907) Composer. (Greeg, Ed-varð)

For Piano Record, see historical list

HEIFETZ, Violinist (High-fetz,)

To few it is given, while still on the threshold of life, to achieve the success which comes ordinarily—if it comes at all—only after maturity and experience. Yet that is what Heifetz has accomplished. He began playing the violin at three, completed the course at the Royal Music School at Vilna, at the age of seven, and, after study with Professor Leopold Auer in Petrograd, was a mature artist at the age of ten. His tour through Russia was a triumph; the keenest critics of Europe had nothing but praise for him. And now, after terrible experiences in escaping from Russia to the United States, by way of Siberia, during the war, he has conquered America. Just turned twenty, he ranks with the greatest violinists of the day. His technique is flawless; the intonation is perfect, the quality of the tone superb and entirely individual, phenomenal mastery over bow and violin having been vouchsafed him in childhood by a beneficent Nature for once bent upon creating a perfect model. Over and above all that, the ageless insight of genius makes his interpretations so full of poetic charm and true artistic beauty.

GRANFORTE & HILDA MONTI (Soprano)

12-inch Red Label Record

- DB1153 { Aida (Verdi)—Rivedrai le foreste
Aida (Verdi)—Su dunque

GRANFORTE AND J. HISLOP (Tenor)

12-inch Red Label Record.

- DB939 { Boheme (Puccini)—O Mimi tu Piu
Forza del Destino (Verdi)—Solenne in
quest' ora

GRANFORTE, A., AND HINA SPANI (Sop.)

12-inch Red Label Record.

- DB1046 { Pagliacci (Leoncavallo)—Love Duet,
Part 1
Pagliacci (Leoncavallo)—Love Duet
Part 2—Decidi il mio destin

GRANFORTE AND G. ZENATELLO (Tenor)

12-inch Red Label Record.

- DB1007 { Otello (Verdi)—Si pel ciel
Otello (Verdi)—Una vela! G.
Zenatello and Chorus

He

"GREATEST ARTISTS—FINEST RECORDING!"

HEIFETZ, Violinist—Continued

In May, 1920, Heifetz made his English debut at the Queen's Hall, London, before a packed house attracted by the wonderful "His Master's Voice" records that had preceded him. Needless to say, he emerged triumphant, critics and public alike being unanimous in acclaiming him as one of the greatest violinists of our day. Heifetz toured Australia in 1921, and during the winter of 1927.

- THE HEIFETZ RECORDS
12-inch Red Label Records.
- DB283 { Ave Maria (Schubert-Wilhelmj)
On wings of song (Mendelssohn)
Gypsy Airs, Op. 20, No. 1 (Zigeuner-
weisen (Sarasate)
- DB284 { Gypsy Airs, Op. 20, No. 2 (Sarasate)
Danza Espanola, Op. 21, No. 1
(Sarasate)
- DB285 { Introduction and Tarantelle, Op. 43
(Sarasate)
Serenade Melancolique, Op. 26
(Tchaikovsky)
- DB286 { Serenade, Op. 48 (Valse) (Tchaikovsky)
Berceuse (Juon)—Valse du ballet
Raymonde (Glazounov)
- DB288 { Concerto in E minor, Op. 64 (Men-
delssohn)—Finale
Concerto in A minor (Goldmark)—
Andante
- DB289 { Concerto, Op. 35 (Tchaikovsky)—
Canzonetta
Ronde des Lutins (Bazzini)
- DB290 { Scherzo Tarantelle, Op. 16 (Wienia-
vski)
- DB292 { Nocturne, Op. 27, No. 2 (Chopin)
Rondo in G Major (Mozart-Kreisler)
- DB838 { Habanera, Op. 31, No. 2 (Sarasate)
Hebrew Dance (Achron)
- DB945 { La Plus Que Lente (Debussy)
(a) Minuetto No. 1 and 2 (from
Sonata No. 6) (Bach)
(b) The Little Windmill (Couperin)
- DB1047 { Ave Maria (Schubert)
Rondo (Schubert)
- DB1048 { Hebrew Melody (Achron)
Zapateado (Sarasate)
- DB1216 { (a) Jota (De Falla)
(b) Puck (Grieg, Arr. Achron)
On wings of song (Mendelssohn, Arr.
Achron)
- 10-inch Red Label Records.
- DA241 { Caprice, Op. 1 No. 13 (Paganini
Kreisler)
Caprice, Op. 1 No. 20 (Paganini-
Kreisler)
- DA242 { Ruins of Athens (Beethoven-Auer)—
Chorus of Dervishes
Ruins of Athens (Beethoven-Auer)—
Turkish March
- DA243 { Capricieuse, Op. 17 (Elgar)
Guitarre, Op. 45, No. 2 (Moszkowski-
Sarasate)
- DA244 { Minuet (Porpora-Kreisler)
Valse Bluette (Drigo-Auer)
- DA245 { Danza Espanola (Granados-Kreisler)
Hungarian Dance No. 1, in G minor
(Brahms)
- DA246 { Meditation (Glazounov)
Sicilienne et Rigaudon Francoeur-
Kreisler)
- DA247 { Serenade, Op. 4 (d'Ambrosio)
Slavonic Dance No. 1, in G minor
(Dvorak-Kreisler)
- DA984 { Estrellita (Ponce-Heifetz)
Valse Bluette (Drigo-Auer)

HELDY, FANNY, Soprano

Melle Fanny Hedy is the most popular soprano of the Paris Grand Opera. She has had a brilliant career in the principal opera houses of Europe. In addition to her beautiful voice Melle Hedy possesses a very charming personality and is a good actress.

- THE HELDY RECORDS
10-inch Red Label Record.
- DA940 { Thais (Massenet)—O Messager de
Dieux
Thais (Massenet)—Baignes d'eau.
F. Hedy and M. Journet
- HELDY AND ANSSEAU (Tenor)
12-inch Red Label Record.
- DB1115 { Carmen (Bizet)—Parle-moi de ma
mere
Carmen (Bizet)—Qui sait de quel
demon

HEMPEL, FRIEDA, Soprano

Frieda Hempel became a favourite of the public by her sweet voice and brilliant rendering of difficult coloratura cadences.

Her debut in opera during the 1913 Beecham season at Drury Lane was a notable event, her singing in "Rosenkavalier" and as the Queen of the Night in the "Magic Flute" causing a great sensation. She is a great favourite in North and South America.

This gifted artist renders excellent account of herself in records made for "His Master's Voice," the "Ernani" (Cavatina) selection especially being wonderfully sweet and expressive.

During the last three years, Mme. Hempel has been touring Europe and America, giving "Jenny Lind" recitals, in which she appears in the costume of the period and sings songs from the repertoire of the great "Swedish nightingale."

LABELS—DA and DB (Red)
DO (Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

HEMPEL, FRIEDA, Soprano—Continued

THE HEMPEL RECORDS

12-inch Red Label Records.

- DB293 { Blue Danube Waltz (Strauss)
Wine, women and song (Strauss)—
Waltz

- DB298 { Il Bacio (Arditi)—Waltz
Parla (Arditi)—Waltz

- DB814 { Birdling, why sing in the forest?
(Taubert)
Should he upbraid? (Bishop)

10-inch Red Label Records.

- DA205 { None but the weary heart (Tchaikovsky) (Violin Obb. by Marjorie Hayward)
Phyllis has such charming graces (Wilson)

- DA250 { Bird song (Soderberg)
Melody in F (Voices of the Woods) (Rubins.ein)
DA382 { Auf Flügeln des Gesanges (On Wings of Song) (Mendelssohn)
Horch, horch, die Lerch (Hark, hark the Lark) (Schubert)
DA557 { Du meine Seele (Widmung, Op. 25, No. 1) (Schumann)
Schlafe, mein Prinzchen (Cradle Song) (Mozart)
Nozze di Figaro (Mozart)—Voi che sapete
DA675 { Hark! The Vesper Hymn is stealing (arr. Stevenson)
Alleluia (Easter Hymn) (O'Connor Morris)
*DA676 { Joshua (Handel)—Oh, had I Jubal's lyre!

HEMPEL IN CONCERTED NUMBERS
For quartet and quintet, see under Caruso (DM103).

For other Hempel Records see Historical list.

HISLOP, JOSEPH, Tenor

A British tenor with an international reputation, Joseph Hislop has sung in Grand Opera with outstanding success at Covent Garden, London, La Scala, Milan, and many other famous centres of operatic art. His renderings combine rare lyric beauty with dramatic intensity, and these essential qualities, together with an exceptionally clear enunciation, are reproduced to perfection on the records he has made exclusively for "His Master's Voice."

THE HISLOP RECORDS

12-inch Red Label Records.

- *DB522 { Cavalleria Rusticana (Mascagni)—Addio alla madre
Boheme (Puccini)—Che gelida manina

- DB681 { Lohengrin (Wagner)—In distant lands
Mastersinger of Nurnberg (Wagner)—Prize song

- DB695 { Lucia di Lammermoor (Donizetti)—Tombe degli avi
Lucia di Lammermoor (Donizetti)—Fra poco

- DB944 { Faust (Gounod)—Salut demeure (Violin obb. by M. Hayward)
Werther (Massenet)—Pourquoi Me Reveiller?

- DB1058 { Afton Water (Hume)
Bonnie Mary of Argyre

- DB1230 { Boheme (Puccini)—Che gelida manina
Cavalleria Rusticana (Mascagni)—Addio alla madre

HISLOP AND LOTTE SCHOENE (Soprano)

12-inch Red Label Record

- DB1127 { Rigoletto (Verdi)—E ill sol dell' anima
Rigoletto (Verdi)—Tutte le feste al tempio. Lotte Schoene and Herbert Jansen

10-inch Red Label Records.

- DA588 { Corn Rigs (arr. G. Short)
My love, she's but a lassie (arr. G. Short)
DA749 { MacGregor's Gathering (Lee)
Bonnie wee thing (Fox)
An Eriskay Love Lilt ("Songs of the Hebrides") (Kennedy-Fraser)
DA789 { Herding Song ("Songs of the North") (Arr. by Lawson)
DA818 { I heard you singing (Coates)
Nightfall at sea (Phillips)
DA819 { At dawning (Cadman)
For you alone (Geel)
DA887 { Bird Songs at Eventide (Coates)
(a) When the swallows homeward fly
(b) Let us forget (White)
DA901 { Mary (Richardson)
My love is like a red rose (Traditional)

HISLOP AND D. GILLY See under Gilly and Hislop.
HISLOP AND GRANFORTE (See under Granforte page 29).

Operatic Records are also listed in special section under their particular opera. If in doubt concerning operatic airs, consult the Operatic Section of this Catalogue.

HOMER, LOUISE, Contralto

Louise Homer was born at Pittsburg, U.S.A., and made her debut as *Leonora* in "Favorita," in 1898; she was very soon engaged for Covent Garden, and thence she went to Brussels. She however, returned to London again at the close of 1899, and was invited to sing before Queen Victoria at Buckingham Palace. She has sung for many seasons past at the Metropolitan Opera House, New York.

Mme. Homer's rich voice is fortunately preserved to Europe by the magnificent "His Master's Voice" records, especially in concerted numbers. This artist makes "His Master's Voice" records exclusively.

THE HOMER RECORDS

12-inch Red Label Records.

- DB301 { Messiah (*Handel*)—He shall feed His flock
Messiah (*Handel*)—He was despised
- DB302 { Elijah (*Mendelssohn*)—Oh, rest in the Lord
St. Paul (*Mendelssohn*)—But the Lord is mindful
- DB303 { Messiah (*Handel*)—O thou that tellest good tidings
There is a green hill (*Gounod*)
- DB304 { Love's old sweet song (*Molloy*)
Old Black Joe (*Foster*)
- DB667 { Faust (*Gounod*)—Quando a te lieta
Orfeo ed Euridice (*Gluck*)—Su e con me vieni

HOMER CONCERTED NUMBERS

See under Caruso (DM126 and DO100).
See under Gigli (DQ102).

10-inch Red Label Records.

- *DA252 { Faust (*Gounod*)—Le parlato d'amor
Trovatore (*Verdi*)—Stride la vampa

HOMER AND CARUSO

See under Caruso and Homer.

HOMER AND G. FARRAR

See under Farrar and Homer.

HOMER AND J. GADSKI

See under Gadski and Homer.

HOMER AND GLUCK

See under Gluck and Homer.

HUGUET, GIUSEPPINA, Soprano (Hyoun-gweh, Jew-zehp-peena)

See under F. de Lucia (historical list).

JERITZA, MARIA, Soprano (Yer-itsah)

Maria Jeritza is in private life the Baroness Popper. She is of Moravian birth, having been born in the little town of Brun. Her debut was at Almitz, and she came thence to Vienna in 1912. The Metropolitan forces had her in mind for New York as early as 1914, but the war interrupted all, and her American debut did not take place until 1919, when she sang in Erich Korngold's "Dead City" in New York, at its first American presentation. Mme. Jeritza has a fine large voice, a commanding presence, and dramatic powers of a high order, especially fitting her for the roles of the Northern opera—though, indeed, she sings with facility, and with splendid intelligence, in those of the Italian and French schools. She made quite a sensation in "Tosca" at her Covent Garden debut in 1925.

THE JERITZA RECORDS

12-inch Red Label Records.

- DB355 { Alceste (*Gluck*)—Divinites du Styx
Gioconda (*Ponchielli*)—Suicidio!
- DB982 { Freischutz (*Weber*)—Agatha's prayer.
In two parts
- DB1041 { Herodiade (*Massenet*)—Il est doux
Jeanne d'Arc (*Tchaikovsky*)—Adieu, forets

- DB1092 { Lohengrin (*Wagner*)—Einsam (Elsa's Dream)
Tannhauser (*Wagner*)—Elizabeth's prayer

10-inch Red Label Record.

- DA565 { Cavalleria Rusticana (*Mascagni*)—Voi lo sapete
Tosca (*Puccini*)—Vissi d'arte

The library Edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

JOACHIM, JOSEPH, Violinist (1831-1907.) (Yoh-a-heem) See historical list.

JOHNSON, EDWARD (EDUARDO DI GIOVANNI), Tenor

Edward Johnson was born in Canada, of Welsh-Irish parentage, but spent his boyhood in New York. He was a natural singer. He went to Paris and later to Florence, where he studied under Vincenzo Lombardi. In 1912 he made his operatic debut in Padua, under the stage name of Eduardo di Giovanni. He sang not only the role of "Parsifal" at La Scala in Milan, under Anton Fuchs, but scored a big success in a French Opera when he made the first successful Italian appearance as Pelleas at the Costanzi theatre in Rome. Early in 1919 he created Montemezzi's "La Nave" at La Scala. He was chosen by Puccini for the first presentations of his triad of short operas, "Il Tabarro," "Gianni Schicchi," and "Suor Angelica."

He has been to South America, where he sang in Buenos Aires, Montevideo and Rio de Janeiro. In 1919 he was in Spain. Early in 1919 he gave concerts in Italy with Toscanini. During the last few years Johnson has been singing at the Metropolitan Opera House in New York.

THE JOHNSON RECORD

10-inch Red Label Record.

- *DA166 { Fanciulla del West (Puccini)—Ch'ella
mi creda
Fedora (Giordano)—Amor ti vieta

JOURNET, MARCEL, Bass (Zhoor-nay)

Journet, born in 1868, at Nice, studied under Seghettini, and made his debut at Begieres, Belgium, in 1891. In 1893 he appeared at Montpellier, and sang in London in 1897.

He was again in London in 1905, and, in consequence of Plancon's illness, was called upon to take that great singer's place. He proved himself more than equal to the occasion, establishing himself as a favourite artist for many seasons subsequently at Covent Garden.

He also appeared at the Metropolitan Opera House, New York. The Paris Opera secured his services in 1908, when he became one of the important members of that great Company.

Journet has a very large repertory, particularly in French and Italian opera, and is at home in the most diverse parts. He is the possessor of a superb voice and a highly artistic temperament, and is an actor with a sense of humour which does him excellent service in what are known as character parts. His name is famous everywhere as one of the greatest basses of his time.

The Journet "His Master's Voice" records reveal his splendid gifts and easy delivery to perfection.

THE JOURNET RECORDS

12-inch Red Label Records.

- DB307 { Huguenots (Meyerbeer)—D'un sacro
zel (With Chorus) (Act IV.)
Huguenots (Meyerbeer)—Pif, paf, pouf
(Act I.)

- DB615 { Favorita (Donizetti)—Splendon piu
belle (With Chorus)
Mefistofele (Boito)—Son lo spirito

- DB921 { Barbiere di Siviglia (Rossini)—La
Calunnia
Faust (Gounod)—Vous qui faites
(Serenade)

- DB923 { Les Rameaux ("The Palms") (Faure)
O Salutaris Hostia (Luce)

- DB924 { La Marseillaise
Les Deux Grenadiers (Schumann)

10-inch Red Label Records.

- DA259 { Cleopatre (Massenet)—Air de la lettre
Magic Flute (Mozart)—Isis! c'est
l'heure (Invocation)

- DA759 { Fair Maid of Perth (Bizet)—Brindisi
"Quand la Flamme"
Damnation of Faust (Berlioz)—Me-
phisto's serenade

- DA771 { Boheme (Puccini)—Vecchia zimarra
Marta (Flotow)—Chi mi dira

JOURNET AND ANSSEAU

See under Ansseau.

JOURNET AND CARUSO

For duets and concerted numbers, see under Caruso.

JOURNET AND FARRAR

See under Farrar.

JOURNET RECORDS—Continued.

JOURNET AND HELDY

See under Heldy.

For other Journet records see historical list.

JOURNET AND MARTINELLI

For duet, see under Martinelli.

KNUPFER, PAUL, Bass (Knip-fer)

Knupfer was born at Halle in 1866. After three years' musical study he secured a ten years' engagement at the Leipsic Theatre. His fine sonorous voice and dramatic acting brought him at once to the front of great artists. He has made most successful appearances at the Bayreuth Festivals and also at Covent Garden.

For solo numbers see historical list.

KREISLER, FRITZ, Violinist (Krice-ler)

Kreisler was born in 1875. When he was twelve years old he astonished the professors at the Paris Conservatoire by winning the "Prix de Rome," an unprecedented occurrence. Soon after this success, America welcomed him as a prodigy, under the care of Rosenthal, and Kreisler has since made his reputation as an artist of soul and emotional feeling in all the important cities of the world.

His perfect mastery of technique and the intense beauty of his playing, combined with loveliness of tone, have secured for him a great name. We are justly proud of the compliment which the great violinist has paid to us in selecting "His Master's Voice" records exclusively for the perpetuation of his art.

THE KREISLER RECORDS

12-inch Red Label Records.

- *DB315 { Chanson sans paroles (Tchaikovsky-Kreisler)
Liebesleid (Old Vienna Waltz)

- *DB316 { Coq d'or (Hymn to the sun) (Rimsky-Korsakov-Kreisler)
Slavonic Dance, No. 2 in E minor (Dvorak-Kreisler)

- DB318 { Moment Musical (Schubert).
(b) Tambourin (Kreisler)
Tambourin Chinois, Op. 3 (Kreisler)

- DB319 { Indian Lament (Canzonetta Indienne) (Dvorak-Kreisler)
Meditation ("Thais") (Massenet)

- *DB669 { Gavotte, E major (Bach)
Praeludium (Bach, arr. Kreisler)

- DB985 { Liebesfreud (Joy of Life) (Kreisler)
Liebesleid (Love's Sorrow) (Kreisler)

- *DB1091 { Caprice viennois (Kreisler)
Humoresque, Op. 101, No. 7 (Dvorak)

- DB1110 { Gipsy Caprice (Kreisler)
Shepherd's Madrigal (Kreisler)

- DB1207 { Thais—Meditation
Tambourin Chinois, Op. 3 (Kreisler)

10-inch Red Label Records.

- DA261 { Berceuse (Townsend)
Berceuse Romantique (Slumber song) (Kreisler)

- DA262 { Gavotte in E major (Bach)
Hungarian Dance in G minor (Brahms-Joachim)

- DA264 { Arlesienne (Suite No. 2—No. 3)—Adagietto
Rondino (on a theme by Beethoven) (Kreisler)

- DA265 { Chant sans paroles, Op. 2, No. 3. (Tchaikovsky)
Souvenir (Drdla)

- DA267 { Minuet in G (Paderewski-Kreisler)
Minuet (Boccherini) (With String Quartet)

- *DA269 { The old refrain (Viennese popular song) (Kreisler)
The Rosary (Nevin)

- *DA272 { Scheherazade—Chanson Arabe (Rimsky-Korsakov)
"Sadko"—Chanson Hindoue (Rimsky-Korsakov)

- DA273 { Beautiful Ohio (Waltz) (Earl)
On Miami Shore (Waltz) (Vic. Jacob)

- DA275 { La Gitana (Arabo-Spanish Gypsy song) (Kreisler)
Gypsy Serenade (Valdez)

- DA276 { Andantino (Martini-Kreisler)
Variations (Tartini-Kreisler)

- DA277 { Polichinelle Serenade (Kreisler)
Schon Rosmarin (Kreisler)

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

KREISLER, FRITZ, Violinist—Continued

- DA279 { "Rosamunde"—Ballet Music (*Schubert-Kreisler*)
Slavonic Dance No. 1, G minor (*Dvorak-Kreisler*)
- DA280 { Danza española (*Granados-Kreisler*)
Serenade espagnole (*Chaminade*)
- DA282 { Mazurka in A minor, Op. 67, No. 4 (*Chopin-Kreisler*)
Waltz, Op. 39, No. 15 (*Brahms*)
- DA283 { Songs my mother taught me (*Dvorak-Kreisler*)
To Spring, Op. 43, No. 6 (*Grieg*)
- DA511 { Melodie, Op. 16, No. 2 (*Paderewski-Kreisler*)
Mazurka, Op. 33, No. 2 (*Chopin*)
- DA661 { A kiss in the dark (*Victor Herbert*)
Waltzing doll (*Poldini-Kreisler*)
- DA696 { Molly on the shore (*Grainger*)
Scheherazade (*Rimsky-Korsakov*)
Dance Orientale
- DA745 { Aloha Oe
From the land of sky blue water
- DA777 { Gavotte in F major (*Beethoven*)
Menuet (*Bach-Winteritz*)
- DA785 { Indian love call ("Rose Marie")
Deep in my heart, Dear (from "The Student Prince")
- DA803 { Andantino (*Lemare*)
Humoresque (*Tchaikovsky*)
- DA815 { Marguerite (*Rachmaninoff*)
Serenade (*Lehar*)
- DA1009 { Tango, Op. 165, No. 2 (*Albeniz, arr. Kreisler*)
La Vida Breve (Dance Espagnole) (*De Falla-Kreisler*)
- DA1044 { Schon Rosmarin (*Kreisler*)
Rondino (On a Theme by *Beethoven*)

KREISLER, F. (WITH STRING QUARTET)

12-inch Red Label Record.

- DB588 { Andante Cantabile, Op. 11 (*Tchaikovsky*)
Concerto for two violins in D minor—Third movement (Allegro). *Kreisler and Zimbalist*

KREISLER AND ZIMBALIST (WITH STRING QUARTET)

- DB587 { Concerto for 2 violins in D minor (*Bach*)—Vivace (1st Movement)
Concerto for 2 violins in D minor (*Bach*)—Largo (2nd movement)
- DB588 { Concerto for 2 Violins in D Minor (*Bach*)—Allegro (3rd movement)
Andante Cantabile op. 11 (*Tchaikovsky*)

KREISLER AND ORCHESTRA

(Conducted by Sir Landon Ronald)

Concerto in D Major (No. 4) (*by Mozart*)
Recorded in complete form with Kreisler's own three cadenzas.

- DB815 { First Movement—Allegro. Part 1
First Movement—Allegro. Part 2
Second Movement—Allegro. Part 3 (Cadenza)
- DB816 { Second Movement—Andante Cantabile. Part 1.
Second Movement—Andante Cantabile. Part 2
- DB817 { Third Movement—Rondo. Part 1.
Third Movement—Rondo. Part 2.
- DB818 { Third Movement—Rondo. Part 3.

FRITZ KREISLER

and the

BERLIN STATE OPERA ORCHESTRA

(Conducted by Dr. Leo Blech)

Violin Concerto in D Major, Op. 61 (*Beethoven*). Complete on 6 Records with handsome Album.

- DB990 Allegro Ma Non Troppo. Parts 1 and 2
DB991 Allegro Ma Non Troppo. Parts 3 and 4
DB992 Allegro Ma Non Troppo. Parts 5 and 6 (Cadenza by *Kreisler*)
- DB993 Larghetto. Parts 1 and 2
Larghetto. Part 3 (Cadenza by *Kreisler*)
- DB994 Rondo (Allegro). Part 1
Rondo (Allegro). Part 2
Rondo (Allegro). Part 3 (Cadenza by *Kreisler*)
- DB995 Partita in G Minor (*Bach*)—Adagio (Unaccompanied)

Violin Concerto in E Minor, Op. 64 (*Mendelssohn*). Complete on 4 Records with handsome Album.

- DB 997 { Allegro Molto Appassionato. Parts 1 and 2
Allegro Molto Appassionato. Part 3
- DB 998 { Andante. Part 1
Andante. Part 2
- DB 999 { Allegretto Non Troppo. Part 1
Allegretto Non Troppo. Part 2
- DB1000 { May Breeze (*Mendelssohn-Kreisler*)

Concerto in D for Violin and Orchestra, Op. 77 (*Brahms*). Handsome Album free with complete set.

- DB1120 { 1st Mvt.—Allegro
Parts 1 and 2
- DB1121 { 1st Mvt.—Allegro
Parts 3 and 4
1st Mvt.—Part 5 (Cadenza by *Kreisler*)
- DB1122 { (With Pianoforte Accompaniment by *Michael Raucheisen*)
Romance in A major (*Schumann, arr. Kreisler*)
- DB1123 { 2nd Mvt.—Adagio
Parts 1 and 2
- DB1124 { 3rd Mvt.—Allegro
Parts 1 and 2

For other Kreisler records see Historical list

LABELS—DA and DB (Red)
DO (Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

KREISLER, F. and RACHMANINOFF, S.

See under Rachmaninoff (Page 48.)

KREISLER, F. and HUGO KREISLER, Cello

Hugo Kreisler, brother of the famous violinist, is a very talented and accomplished 'cellist, whose perfection of technique is not less than that of his brother.

KREISLER, F., AND HUGO KREISLER

10-inch Red Label Record.

12-inch Red Label Record.

DA961 { **Marche Miniature Viennoise**
(Kreisler)
Syncopation (Kreisler)

DB1166 { **Arlesienne—Intermezzo (Bizet-Kreisler)**
Sanctissima (Corelli-Kreisler)

KUBELIK, JAN, Violinist (Koo-beh-lik, Yahn)

Kubelik was born at Michle, near Prague, in 1880. His father was the conductor of the Michle Orchestra, and it was he who gave the five-year-old boy his first violin lessons.

By 1888 Kubelik had made sufficient progress to play in a public concert at Prague, and in 1892 entered the Conservatoire there under Sevcik.

Six years' hard study prepared Kubelik for his life's work, and in 1898 he made his debut, at once establishing his fame. After a lengthy tour through Italy, where Leo XIII. decorated him with the Order of St. Gregory, he visited London in 1900. Five recitals secured for him a permanent place in the front rank of the great violin virtuosos, and subsequent seasons saw him the idol of the British public. He has since toured the United States several times, adding considerably to his reputation, and has also appeared in Australia and in nearly every European country. As a virtuoso, playing virtuoso music, Kubelik is supreme, with an extraordinary technical power that has been compared to Paganini's.

"His Master's Voice" records by Kubelik are strikingly faithful, exhibiting to perfection the passionate warmth and brilliant effect which characterise the playing of this gifted violinist. Kubelik makes "His Master's Voice" records only

THE KUBELIK RECORDS

12-inch Red Label Records.

DB672 { **Concerto No. 2 (Wieniawski)—Final**
Dudziarz (Wieniawski)—Mazurka

DB673 { **Capriccio (Fiorillo-Randegger)**
Pierrot Serenade (A. Randegger)

DB674 { **Melody (Gluck-Wilhelmj)**
Sixth Sonata (Handel)—(a) Adagio
(b) Allegro

*DB676 { **Spanish Dance, Op. 26, No. 8**
(Sarasate)
Zapateado (Sarasate)

For other Kubelik records see historical list.

KURZ, SELMA, Soprano (Koortz, Zel-mah)

Selma Kurz, born in 1877, studied music with Professor Ress. Her debut was made as *Elizabeth* in "Tannhauser." In London she appeared during several seasons from 1904 onwards, singing *Julietta*, *Lucia*, *Elizabeth* and other roles, but scoring her greatest successes in lighter parts, such as *Gilda* in "Rigoletto," and *Oscar* in "Un Ballo in Maschera."

Selma Kurz is a brilliant coloratura singer, and her wonderful voice has already secured her world-wide reputation. She sings the most exacting parts with perfect ease, and has an exceptionally high range, as is evidenced by the many excellent "His Master's Voice" records she has made. Her trill is said by many to be the most perfect of any singer past or present. See Historical List.

LANDOWSKA, WANDA, Harpsichordist (Lan-dov-ska, Van-dah)

Wanda Landowska holds an unique place in the world of music. She has revived the art of the harpsichord and interprets on it the art of the great masters who wrote for it before the advent of the piano. She is Polish and has toured extensively, being a pianist of exceptional powers, a composer and an authority on the classics. Mme. Landowska has designed her own harpsichord with two keyboards and several pedals. In the harpsichord the strings are plucked with quills, instead of being struck with hammers.

10-inch Red Label Record
DA860 { **The Harmonious Blacksmith**
(Handel)
Turkish March (Mozart)

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

Hulda Lashanska, a well-known American artiste, possesses a rare gift, a pure lyric soprano developed to the utmost fluency by coloratura training. She was born in New York and reared in surroundings conducive to her artistic development. At eighteen she was a well-known pianist, when her voice was suddenly discovered. She studied under Marcella Sembrich and has since become one of the most prominent young concert singers in the United States.

LEWIS, MARY, Soprano

Mary Lewis is a handsome young American girl, who first came into prominence as a Californian bathing beauty. She was next appearing at the famous Ziegfeld follies in New York, but, fostered by ambition, gave up her stage career and studied for grand opera. Her operatic debut was made in Europe, and she scored a distinct success in Paris, and was promptly engaged by the Metropolitan Opera House, where she appeared early in 1926 as *Mimi* in "*La Boheme*."

12-inch Red Label Record.
DB810 { *Thais (Massenet)*—Ah! je suis seule
 { *Thais (Massenet)*—Te souvient-il

Göta Ljungberg is a brilliant young Swedish Soprano, who was one of the "finds" of the 1924 Covent Garden Season, when she made a sensation in the name part of Richard Strauss' "Salome." She has a beautiful voice, and is a superb actress, who is particularly suited in Wagnerian roles.

DB862 { "Parsifal" (Wagner)—Ich sah' das
kind
"Parsifal" (Wagner)—Seit Ewigkeiten
(See also under the opera "Salome.") (Page 134)

Manchester claims Mme. Kirkby as a daughter, and at the age of twenty she went to London to the Royal College of Music. Whilst there her singing and acting attracted the attention of Sir Augustus Harris, and under his auspices she made a striking debut as *Nora* in "Shamus O'Brien," in March, 1896. Later she played at Covent Garden, and after Harris's death she joined the Carl Rosa Opera Company. In 1902 she went to America, and made her debut at the Metropolitan Opera House, New York, and scored a big success as *Amneris* in "Aida," a role which has remained one of her best. Returning to Covent Garden, she added considerably to her reputation, and the English public began to realise that they had in their midst a finished artist of high achievement. In 1904, and again in 1906, Mme. Kirkby Lunn made highly successful visits to America. She then appeared at Covent Garden again in several important operas during the seasons of 1908—09, when her magnificent performance of *Delila* on the first production of Saint-Saens opera in England, created a great sensation. From that time onward Mme. Kirkby Lunn has been one of Covent Garden's established favourites in Wagnerian, French and Italian opera.

She has had a remarkably brilliant career, too, on the concert platform, and has appeared at most of the English Musical Festivals, while she has made tours in Australia and elsewhere with great success, and was the first artist to sing Kundry in English.

Mme. Kirkby Lunn is a most accomplished and gifted singer, and this is fully borne out, for those who have not heard the great artist in person, by the magnificent recordings that she has made for "His Master's Voice." These records, popular all over the world, are triumphs of artistic reproduction.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

LUNN, LOUISE KIRKBY, Contralto—Continued

THE LUNN RECORDS.

12-inch Red Label Records.

- DB503 { There is a green hill (*Gounod*)
Faust (*Gounod*)—When all was
young
- DB504 { Entreat me not to leave thee
(*Gounod*, arr. Pitt)
Elijah (*Mendelssohn*)—O rest in the
Lord
- DB506 { Messiah (*Handel*)—He shall feed His
Flock
Xerxes (*Handel*)—Rest (*Ombra mai*
fu)
- DB508 { Carmen (*Bizet*)—Habanera
Carmen (*Bizet*)—Pres des remparts
(*Seguedille*)

- DB509 { Samson et Dalila (*Saint-Saens*)—Mon
cœur s'ouvre
Samson et Dalila (*Saint-Saens*)—Prin-
temps qui commence (*Fair*
Spring)
- DB511 { My ships (*Barrett*)
Three fishers went sailing (*Hullah*)
- DB512 { In sweet September (*Hope-Temple*)
O lovely night (*Landon Ronald*)
- DB735 { Land o' the Leal (*Traditional*)—
Turn ye to me (arr. *Malcoln Lawson*)
10-inch Red Label Record.
- DA434 { Memory, A (*Goring Thomas*)
Now sleep the crimson petal
(*Quilter*)

KIRKBY LUNN AND McCORMACK
See under McCormack.

MARCONI, FRANCESCO. Tenor

See Historical list

MARTINELLI, GIOVANNI, Tenor (Mar-tin-el-lih, Jo-vahn-nee)

This artist has made a notable success at Covent Garden and at the Metropolitan, New York, and has been pronounced one of the best of the great Italian tenors.

He is a native of the province of Venezia, and was born at Montagnana in 1886. His father was a cabinet maker in the village, and had no means of giving his son a musical education, although the boy was passionately fond of music. He managed to learn the clarinet, and finally joined the regimental band, where the director discovered that the young man had a remarkable voice. When his time of service was completed he went to Milan, where he soon found friends, who sent him to Professor Mandolini. The teacher trained the young man's naturally beautiful voice, and he soon made his debut at the Dal Verme in Verdi's "Ernani." Here he was heard by Puccini and Toscanini who immediately engaged him for the premiere of "The Girl of the Golden West," at Rome. A Covent Garden engagement followed in 1912, where critics immediately pronounced him to be a tenco of the first rank, and the management secured his services on a long contract. His debut, a few months later, at the Metropolitan, was a similar triumph; then he returned to Covent Garden in 1913 and 1914, scoring further successes. During the war Martinelli sang in America, but returned to Covent Garden for the great Peace Season in 1919, where he was the chief "star" among the men singers. Seldom has such enthusiasm been seen in sedate Covent Garden Theatre, as when this artist appeared in "Tosca," "Boheme," "Ballo in Maschera," and other popular works. "His Master's Voice" has engaged this artist exclusively.

THE MARTINELLI RECORDS.

12-inch Red Label Records.

- DB333 { Trovatore (*Verdi*)—Ah si ben mio
Trovatore (*Verdi*)—Misere. With E
Destinn and Chorus
- DB334 { Carmen (*Bizet*)—Flower song
Faust (*Gounod*)—Cavatina, "Salut
demeure"
- DB336 { Africana (*Meyerbeer*)—O paradiso
Marta (*Flotow*)—M'appari
- DB339 { Guglielmo Tell (*Rossini*)—O muto
asil
- DB339 { Traviata (*Verdi*)—De' miei bollenti
spiriti
- *DB865 { La Juive (*Halevy*)—Que ma voix
trembante
La Juive (*Halevy*)—Rachel quand du
Seigneur
- DB935 { Fascisti Hymn
Leggenda del Piave

- DB979 { Aida (*Verdi*)—Celeste Aida
Boheme (*Puccini*)—Che gelida
manina
- DB1089 { Cavalleria Rusticana (*Mascagni*)—
Addio alla madre
Forza del Destino (*Verdi*)—O tu che
in seno
- DB1139 { Pagliacci (*Leoncavallo*)—Vesti la
giubba
Pagliacci (*Leoncavallo*)—No pag-
liaccio non son
- DB1143 { Andrea Chenier (*Giordano*)—Un di
all'azzurro
Andrea Chenier (*Giordano*)—Come
un bel di di maggio
- 10-inch Red Label Records.
- DA329 { Pagliacci (*Leoncavallo*)—Vesti la
giubba
Zaza (*Leoncavallo*)—E un riso gentil

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

MARTINELLI, GIOVANNI, Tenor - Continued

- DA332 { Ideale (*Tosti*)
Mattinata (*Leoncavallo*) (With Harp)
DA740 { Nina (*Tanara*)
Torna a surriento (*de Curtis*)
DA842 { Rigoletto (*Verdi*)—La donna e mobile
Tosca (*Puccini*)—Recondita armonia

MARTINELLI AND ALDA

For duets, see under Alda and Martinelli.

MARTINELLI AND G. DE LUCA
12-inch Red Label Record.

- DB1172 { Forza del Destino (*Verdi*)—Invano
Alvaro
Forza del Destino (*Verdi*)—Le minaccie, i fieri accenti

MARTINELLI AND DESTINN

See Record DB333, under Martinelli.

MARTINELLI AND FARRAR

For duets, see under Farrar.

MARTINELLI, DE LUCA AND MARDONES

12-inch Buff Label.

- DK120 { Guglielmo Tell (*Rossini*)—Troncar
suoi di. Trio
Guglielmo Tell (*Rossini*)—Ah! Matilde. Duet: Martinelli and Journet

MARTINELLI AND PONSELLE

See under Rosa Ponselle (page 47).

MARTINELLI, PONSELLE AND PINZA
See Under Ponselle (page 47).

McCORMACK, JOHN, Tenor

The rise of this tenor provides one of the most remarkable stories in the history of music.

Born in Athlone in 1884, he had no thought of taking up music as a profession until 1902, when he gained the Denza Gold Medal at the National Irish Festival. His debut as a public singer took place in Dublin in 1903, when he made his first records for "His Master's Voice." In 1905 he began his studies at Milan under Sabatini and made rapid progress. His first operatic appearances were made in various Italian cities, no mean feat for a Briton.

He came to London in 1907 and created quite a furore with his remarkable singing. He has appeared in the Covent Garden Opera Seasons almost uninterruptedly since, and has also made striking successes in America, Australia and elsewhere. McCormack has made some exceptionally fine "His Master's Voice" records, both operatic and ballad, the success of which has been enormous, and proves the great popularity of this young artist. The beautiful, sympathetic quality of his voice, the almost miraculous light and shade, are given to the life on the records he has made for "His Master's Voice" devotees, who alone can hear this brilliant artist outside the concert hall, where he has established records for huge audiences. McCormack toured Australia in 1913 and 1920, and made an extensive tour of Japan and the Far East in 1926.

12-inch Red Label Records.

- DB324 { Don Giovanni (*Mozart*)—Il mio
tesoro
Elisir d' Amore (*Donizetti*)—Una furtiva lagrima
DB325 { An evening song (*Blumenthal*) (80)
When my ships come sailing home
(Dorel)
DB326 { Has sorrow thy young days shaded
(Moore) (80)
Molly Bawn (*arr. MacMurrough*) (80)
The Irish emigrant (*Baker*) (81)
DB327 { She is far from the land (*Lambert*)
(80)
DB328 { Adeste fideles (O come all ye faithful)
The lost chord (*Sullivan*)
Meistersinger of Nurnberg (*Wagner*)—
DB329 { Morning was gleaming
The trumpeter (*Dix*)
In a Persian Garden (*Lehmann*)—Ah
DB340 { Moon of my delight
Drink to me only with thine eyes
(Hullah) (81)
DB341 { Asthore (*Trotter*) (80)
Good-bye (*Tosti*)
DB342 { Kathleen Mavourneen (*Crouch*) (81)
Killarney (*Balfé*)
Boheme (*Puccini*)—Che gelida
DB343 { manina
Carmen (*Bizet*)—Flower song

- DB344 { Come back to Erin (*Claribel*) (82)
The snowy-breasted pearl (*Robinson*) (80)
DB421 { Come into the garden, Maud (*Balfé*)
The Kerry Dance (*Molloy*)
DB630 { Boheme (*Puccini*)—O Mimi tu piu
Duet with Summarco
Non e ver (*T. Mattei*)
*DB632 { Maire, my girl (*Aitken*)
Turn ye to me (*Wilson*)
DB633 { Like stars above (*Squire*) (80)
Nirvana (*Adams*)
DB634 { Faust (*Gounod*)—Cavatina, "Salve
dimora"
Joseph (*Mehul*)—Champs paternel
DB766 { Du bist die Ruh (*Schubert*)
Wo find' ich Trost (*Wolf*)
DB984 { Adeste Fideles
The Palms (*Les Rameaux*) (*Faure*)
DB1095 { Panis Angelicus (*C. Franck*). With
Organ
La Procession (*C. Franck*)
DB1200 { Kathleen Mavourneen (*Crouch*)
Love's Old Sweet Song (*Molloy*)

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

McCORMACK, JOHN, Tenor—Continued

10-inch Red Label Records.

- DA286 { Cradle song (*Mattallath-Kreisler*)
The old refrain (*Kreisler*)
- DA287 { Dear little shamrock (*Cherry*) (80)
The low-back'd car (*Lover*)
- DA289 { Dear old pal of mine (*Gitz Rice*)
Little mother of mine (*Burleigh*)
- DA291 { Dreams (*Strelezki*)
Parted (*Tosti*)
- DA292 { Eileen Alanna (*Thomas*)
Where the river Shannon flows (*Russell*)
- DA293 { A dream (*Bartlett*)
Macushla (*MacMurrough*)
- DA294 { Evening song (*Hadley*)
I'll sing thee songs of Araby (*Clay*)
- DA295 { The foggy dew (*Milligan-Fox*)
The minstrel boy (*Moore*) (82)
- DA298 { Little boy blue (*Nevin*)
Tommy lad (*Margetsom*)
- DA299 { Little grey home in the west (*Lohr*)
Mavis (*Craxton*)
- DA300 { A little love, a little kiss (*Silesu*)
Love, here is my heart
- DA302 { Annie Laurie (*Lady John Scott*) (81)
Mary of Argyle (*Nelson*)
- DA303 { At dawning (*Cadman*) (80)
I hear a thrush at eve (*Serenade*) (*Cadman*)
- DA305 { Because (*d'Hardelot*)
My dreams (*Tosti*)
- DA306 { Believe me if all those endearing
young charms (*Moore*)
The harp that once through Tara's
Hall (*Balfe*) (81)
- DA307 { Ben Bolt (*Kneass*)
Bohemian Girl (*Balfe*)—Then you'll
remember me
- DA309 { Calling me home to you (*Dorel*)
Until (*Sanderson*)
- DA310 { Come where my love lies dream-
ing (*Foster*)
Funiculi, Funicula (*Denza*)
- DA311 { My Irish song of songs (*Sullivan*)
My little town in the ould country
down (*Sanders*)
- DA312 { Jesus, my Lord, my God, my al'
(Nearer my God to thee (*Mason*))
- DA314 { Mother o' mine (*Tours*) (77)
The Rosary (*Nevin*) (80)
- DA317 { Say au revoir, and not good-bye
(*Kennedy*)
Sweet Genevieve (*Tucker*)
- DA318 { Sing! Sing! Birds on the wing
(*Nutting*)
Somewhere (*Waters*)
- DA320 { Thank God for a garden (*del Riego*)
That tumble-down shack in Ath-
lone (*Sanders*)
- DA322 { Silver threads among the gold
(*Danks*)
Wearing o' the Green (*Hall*)
- DA324 { The Lord is my light (*Allitsen*)
Venetian song (*Tosti*)
- DA336 { Maritana (*Wallace*)—There is a
flower
The trumpet call (*Sanderson*)
- DA379 { Boheme (*Puccini*)—O soave fanciulla
Duet with Bori
Lakme (*Delibes*)—Vieni al contento
- DA474 { Bonnie wee thing (*Lehmann*)
My wild Irish Rose (*Olcott*)
- DA475 { It's a long, long way to Tipperary
The vacant chair (*Washburn*)
- DA497 { Beautiful Isle of Somewhere
(*Fearis*)
When shadows gather (*Marshall*) (82)
- DA499 { Golden love (*Wellings*)
I know of two bright eyes (*Clutsam*)
- DA500 { Avourneen (*King*)
Eileen Aroon (*MacMurrough*)
- DA501 { Down in the forest (*Landon Ronald*)
A farewell (*Liddle*)
- DA538 { Wonderful One (*Neilson-Ferriss-Whiteman-Grofe*)
Love sends a little gift of roses
(*Cooke-Openshaw*)
- DA576 { Remember the rose (*Mitchell-Simons*)
Sometime you'll remember (*Wal-lace-Head*)
- DA606 { Marcheta (A love song of old Mexico)
(*Schertzinger*)
Indiana Moon (*Jones*)
- DA636 { I saw from the beach (Old Irish Air)
Padraic the Fiddler (*Larchet*)
- *DA692 { Devotion (*Haydn Wood*)
The sweetest call (*J. Morrow*)

LABELS—DA and DB (Red)
DO (Pale Blue)DJ and DK (Buff)
DQ (White)

DM (Pale Green)

McCORMACK, JOHN, Tenor—Continued

- DA693 { When you and I were seventeen
(Rosoff)
I look into your garden (Haydn
Wood)
- DA707 { All alone (I. Berlin)
Rose Marie (Friml)
- DA741 { Moonlight and roses (Moret)
The sweetest call (Morrow)
- DA760 { You forgot to remember (Berlin)
Oh, how I miss you to-night (Davis
Burke, Fisher)
- DA765 { Just a cottage small (Hanley)
Mother, my dear (Treharne)
- DA780 { A brown bird singing (H. Wood)
Through all the days to be (M. Hope)
- DA823 { Silver threads among the gold
(Danks)
When you and I were young, Maggie
- DA840 { Calling me back to you (Seaver)
When twilight comes (Horne)
- DA881 { Lillies of Lorraine (Grey—Connor)
A rose for every heart (Cadman)
- DA914 { Far away bells (Gordon)
Somewhere a voice is calling (Tate)
- DA917 { Desolation (Bantock)
A dream of spring (Bantock)
- DA929 { Just for to-day (Partridge—Seaver)
The holy child (Easthope Martin)
- DA933 { Die Liebe hat gelogen (Schubert)
Who is Sylvia? (Schubert)
- DA946 { Since first I saw your face (Arr.
Somerville)
La maison grise ("Fortunio")
(Messenger)
- DA958 { I hear you calling me (Marshall)
Mother Machree (Ball)
- DA966 { Annie Laurie (Scott)
The Auld Scotch Songs (Leeson)
- DA973 { Bird songs at eventide (Coates)
The little silver ring (Chaminade)
- DA1027 { Jeannine, I Dream of Lilac Time
(Wolfe—Gilbert—Shilkret)
Sonny Boy (Jolson—De Sylva—Brown—
Henderson)

McCORMACK AND L. BORI

For duet, see Record DA379, under McCormack, and DM104, under McCormack, Bori Jacoby and Werrenrath

McCORMACK AND DESTINN
12-inch Buff Label Record.

- DK123 { Mira la bianca luna (Rossini)
Jewels of Madonna (Wolf—Ferrari)—
T'eri un giorno ammalato.
Duet, McCormack and K. Lunn

McCORMACK AND K LUNN

See above (DK123).

McCORMACK AND KREISLER

10-inch Red Label Records.

- DA455 { Carmela (Canto Sorrentino) (De
Curtis)
Serenata (Moszkovsky)
- DA456 { Tales of Hoffmann—O, night of love
Serenade (Raff)
- DA457 { O cease thy singing, (Rachmaninoff)
When night descends (Rachmaninoff)
- DA458 { Cavalleria Rusticana—Ave Maria
(Mascagni)
Softly through the night (Schubert)
- DA459 { Flirtation, Op. 73, No. 2 (Meyer-
Helmund)
Since you went away (Johnson)
- DA460 { Calm as the night (Bohm)
The last hour (Kramer)
- DA644 { To-morrow! (Morgen!). Op. 27,
No. 4 (Strauss)
Before my window, Op. 26, No. 10
(Rachmaninoff)
- DA680 { To the children, Op. 26, No. 7
(Rachmaninoff)
How fair this spot, Op. 21, No. 7
(Rachmaninoff)

12-inch Red Label Records.

- DB578 { Angel's Serenade (Braga)
Ave Maria (Schubert)
- DB577 { Ave Maria (Bach-Gounod)
Angels guard thee ("Jocelyn")
(Godard)

McCORMACK AND SAMMARCO

12-inch Red Label Record.

- DB630 { Boheme (Puccini)—Ah Mimi tu piu
Non e ver (Mattei). John McCor-
mack (Solo)

McCORMACK AND WERREN RATH

10-inch Red Label Record.

- DA172 { Lily of Killarney (Benedict)—The
moon hath raised
Crucifix (Faure)

McCORMACK, BORI, JACOBY AND
WERREN RATH

12-inch Pale Green Record.

- DM104 { Rigoletto (Verdi)—Quartet, "Bella
figlia"
Traviata (Verdi)—Parigi, o cara.
Duet, McCormack and Bori

For other McCormack records see historical list.

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

MELBA, DAME NELLIE, Soprano

Melba was born near Melbourne, Victoria, where she made her first concert debut. Coming to Europe in 1886, she studied under Marchesi, and made her debut in Brussels a year later, achieving immediate and complete success. London welcomed her warmly in 1888, and has claimed her, year after year, ever since, until Melba is now a national figure. Her triumphs on the Continent and in America have been just as great as in the British Empire, and the world's great opera houses have all acclaimed her.

In 1914, Dame Nellie Melba celebrated her twenty-fifth season at Covent Garden, an event marked by striking demonstrations of affection from her countless admirers. During the war she returned to her native Australia, where she raised a record amount in aid of war charities, a magnificent work, which was suitably recognised by His Majesty the King by his creating the singer a Dame of the Order of the British Empire. Dame Nellie Melba re-appeared at Covent Garden in 1919, and sang with the same delightful freshness, purity and power which have enthralled her audiences through the years. Her records—made exclusively for The Gramophone Company, Ltd.—are splendid reproductions of her unique voice and art. Melba appeared in grand opera in Australia in 1924, and returning to Europe, decided to retire from the stage. She began a series of farewell concert appearances in England at the end of 1925 and made her farewell Covent Garden appearances on June 8, 1926.

12-inch Red Label Records.

- DB346 { Rigoletto (Verdi)—Caro Nome
Traviata (Verdi)—Ah fors'e lui (followed by "Sempre libera")
- DB347 { Bid me discourse (Bishop (With Flute Obligato)
Lo! here the gentle lark (Bishop)
- DB348 { Lo! here the gentle lark (Bishop)
(With Flute Obligato)
Old folks at home (Foster)
- DB349 { Se saran rose (Arditi)
Serenata (Tosti) (With Harp Accom.)
- DB350 { O lovely night (Ronald)
Sweet bird (Handel) (Variations with Flute Obligato)
- DB351 { Home, sweet home (Bishop) (Piano Accom. by Sir Landon Ronald)
O, for the wings of a dove (Mendelssohn)
- DB354 { Louise (Charpentier)—Depuis le jour
Roi d' Ys (Lalo)—Vainement, ma bien aimee
- DB356 { Boheme (Puccini)—Addio (Act III.)
("Donde lieta")
- DB357 { Boheme (Puccini)—Si mi chiamano Mimi (Act I.)
Annie Laurie (Lady John Scott)
Believe me, if all those endearing young charms (Moore)
- DB358 { Sadko (Rimsky-Korsakov)—Chanson Hindoue
Good-bye (Tosti)
- DB361 { Faust (Gounod)—Jewel song
Si mes vers avaient des ailes (Hahn) (With Harp)
- DB362 { Comin thro' the rye (Old Scotch Ballad)
Ye banks and braes o' bonnie Doon
- DB363 { John Anderson, my Jo (White)
Songs my mother taught me (Dvorak)

- DB364 { Hamlet (Thomas)—Mad Scene ("Des larmes de la nuit")
Lucia di Lammermoor (Donizetti)—Mad Scene ("Ardon gl'incensi")
- DB943 { Boheme (Puccini)—Addio Senza Rancor (Act III)
Farewell Speech, Covent Garden, June 8, 1926
- DB989 { Clair de Lune (Szulc)
Swing low, sweet Chariot (Arr. Burleigh)

10-inch Red Label Record.

- DA334 { Chanson Triste (Duparc)
By the waters of Minnetonka (Lieurance)

MELBA AND CARUSO

- 12-inch Pale Green Label, Single-sided Record.
054129 { Boheme (Puccini)—O soave fanciulla (Act I.)

MELBA AND KUBELIK (Violin)

- 12-inch Buff Label Record.
DK112 { Il Re Pastore (Mozart)—Amero, saro costante
Ave Maria (Gounod)

MELBA AND JOHN BROWNLEE (Baritone)

- 12-inch Red Label Record.
DB987 { Traviata (Verdi)—Dite alla giovine
Un Ange est Venu (Bemberg)

MELBA, THORNTON, McCORMACK AND SAMMARCO

- 12-inch Green Label Record.
DM118 { Rigoletto (Verdi)—Bella figlia dell' Amore
Otello (Verdi)—Ave Maria. Nellie Melba

For additional Melba records and duets see historical list.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue

MENUHIN, YEHUDI, MASTER, Violinist (Meh-nyou-heen, Yeh-hoo-dee)

"His Master's Voice" feels honoured to introduce a youthful genius who at the age of eleven created an unprecedented sensation at his first concert in New York early in 1928. Of Russian descent, the boy was brought up in America, making his debut with the New York Philharmonic Orchestra in the Beethoven Concerto. Up to the very moment he stepped on the platform, Menuhin quietly played with his toys in the artist's room. His surprisingly mature performance was received with such enthusiasm and incredulity that his parents consented to give a recital, the tickets for which were sold in 24 hours. His interpretation of several works left no doubt that one of the greatest violinistic prodigies had arrived. His teacher Louis Persinger (who plays the accompaniments on the record) is a brilliant violinist who studied under Ysaye and became concert master of the Berlin Philharmonic Orchestra. If there is anything youthful in Menuhin's playing of Allegro or "La Capricciosa" it is his vitality, verve and brightness. Yet there is a sombre warmth in the G string tones, a hint of deeper emotion and always mature confidence, sureness, infallibility. A brilliant record—a delightful, and who knows, perhaps a historic record?

10-inch Red Label Record.

DA1003 { *Allegro (Fiocco)*
 { *La Capricciosa (Ries)*

MICHAILOVA, MARIA, Soprano (Mee-hay-loh-vah, Ma-rya)

See historical list.

MINGHETTI, ANGELO, Tenor (Meen-ghet-tee, An-zeh-loh)

A young and successful Italian operatic tenor, who visited Australia in 1928, as one of the principal artists of the J. C. Williamson-Melba Grand Opera Co. He also gave several successful concerts.

12-inch Red Label Record.

DB952 { *Bohème (Puccini)*—*Che gelida manina*
 { *Rigoletto (Verdi)*—*E il sol. Duet with*
 Luella Patkin (Soprano)

10-inch Red Label Records.

DA800 { *Rigoletto (Verdi)*—*La donna e mobile*
 { *Rigoletto (Verdi)*—*Questa o quella*
DA801 { *Tosca (Puccini)*—*Recondita armonia*
 { *Vaghissima Smbianza (Donaudy)*

MORINI, ERICA, Violinist (Moh-ree-nee)

To be famous at seventeen is the good fortune of Erica Morini—almost as if in reward for the struggles and privations which she as a child, in common with so many, was forced to undergo during the years of the great World War. Miss Morini is of Austrian birth but of Italian name and semi-Italian parentage. She was the first child who ever appeared as soloist at a concert with Arthur Nikisch. She began her studies very young, with her father, a talented musician, soon passing under the tuition of Ottokar Sevcik. At nine, Nikisch declared, "she is not a wonder-child, she is a wonder!" The war blotted all. Her first concerts in the United States were quietly announced; in a few days the newspapers were filled with her praise. Miss Morini toured Australia in 1929 scoring a very great artistic success.

THE MORINI RECORDS

12-inch Red Label Record.

*DB372 { *Capriccio Valse, Op. 7 (Wieniawski)*
 { *Concerto No. 2, in D minor, Op. 22*
 (Wieniawski) (Romance),

For other Records see page 88.

NEW YORK PHILHARMONIC ORCHESTRA

The Philharmonic Society of New York is correctly described in Grove's Dictionary as "the oldest orchestral body in continuous service in the United States devoted to the performance of orchestral music." It began its concerts in 1842, and it has continued to give them ever since, under the leadership of some of the greatest conductors, developed in the art of music. Active membership in it is an honour as well as a certificate of musicianship. Wagner, Mendelssohn, Liszt, Rubinstein and Dvorak all were honorary members. At its very first concert it gave the Fifth Symphony of Beethoven. No known creative musician of the first rank has ever come to America, or developed in America, it is held, without an invitation to appear with it. When fifty years old, its history was written—practically a record of symphonic music in America up to that time. Conductors who later formed and developed their own orchestras put in their apprenticeship in its service.

The records made by the Orchestra, under the direction of Willem Mengelberg, represent its highest pitch of development. It includes some superbly played masterpieces of modern music.

12-inch Red Label Record.

*DB857 { *Rosamunde (Schubert)*—*Overture*
 { *Rosamunde (Schubert)*—*Entr'acte*

For other records see also Orchestral Section.

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

NOTO, G., Baritone

See under Zenatello (page 54).

ONEGIN, SIGRID, Contralto (Ohn-yay-ghin, See-grid)

The beautiful and gifted contralto was born in Stockholm, Sweden. It is said of her that she could sing before she could talk! She had studied for a concert career, with no wish to venture into opera. A celebrated Maestro was present at a concert given by Madame Oegin in Stuttgart, and afterward, during an interview, persuaded her to undertake an operatic career. In fact, he insisted that she be prepared to sing "Carmen" two days later.

Daringly, Madame Oegin consented, and, despite her consternation on discovering that she was to make her operatic debut with no less a personage than the lamented Caruso in the cast, her first operatic venture was decidedly a success. In her first year of opera, Madame sang twelve (12) roles, in operas as sharply contrasted as "Trovatore" and "Tristan." She built up an exceptional repertoire, developed the versatility that is a marked characteristic of her artistic personality, and grew in her art so that, upon her Metropolitan debut in 1922, she took rank as one of the foremost singers among the glittering galaxy of stars on the roster of that institution. Her voice is of lovely, velvety richness, crystalline clarity and commanding power and range, all of which qualities are amazingly revealed in her records.

10-inch Red-Label Record
 DA1046 { Lucrezia Borgia (Donizetti)—II
 segreto (Brindisi)
 Alleluja (From the Motet "Exultate")
 (Mozart)

12-inch Red-Label Record
 DB1190 { Orfeo ed Euridice (Gluck)—Che farò
 senza Euridice
 Prophete (Meyerbeer)—Ah, mon fils

OFFERS, MAARTJE, Contralto (Of-fehrs, Mah-ahr-tyeh)

Mme. Maartje Offers is one of the most brilliant contraltos of the day. She was born in Holland and took singing very seriously from an early age. She has perfected herself in classic songs and oratorios, and gained a very considerable reputation on the Continent for her singing in Wagnerian and in other opera roles, such as *Dalilah*, *Amneris*, *Azucena* and *Orpheus*. In the winter of 1925, Toscanini produced "Samson and Dalilah" at the La Scala, in order to enable Madame Offers to make her debut at that celebrated Opera House in her greatest role.

THE OFFERS RECORDS

12-inch Red Label Records.

*DB907 { Matthew Passion (Bach)—Erbarme
 Dich (Have mercy, Lord). In 2
 Parts. Violin Obb. by I. Menges

DB912 { Samson et Dalila (Saint-Saens)—
 Amour viens aider
 Samson et Dalila (Saint-Saens)—Mon
 cœur s'ouvre (Softly awakes my
 heart)

DB913 { Mignon (Thomas)—Connais-tu le
 pays?
 Samson et Dalila (Saint-Saens)—Prin-
 temps qui commence

DB980 { Agnus Dei (Bizet) (With 'Cello, Harp
 and Organ)
 Noel (Adam) (With Harp and organ)

DB1158 { Don Carlos (Verdi)—O don fatale
 Trovatore (Verdi)—Condotta all' era
 in ceppi

10-inch Red Label Records.

DA816 { Caro Mio Ben (Giordani)
 Xerxes (Handel)—Ombra Mai Fu

DA*825 { Trovatore (Verdi)—Stride la vampa
 Twelfth Mass—Ave Verum

PADEREWSKI, IGNACE JAN, Pianist (Pad-er-ef-skee)

Paderewski, one of the greatest pianists the world has ever known, will also live in history as the first President and Premier of the newly-established republic of his beloved country, Poland, for the independence of which he has laboured so nobly. He was born at Kurylovka (Podolia, Poland) on November 6th, 1860, and began his musical studies at the Conservatorium, at Warsaw, in 1872, undertaking his first Russian tour in 1876-77. When the war broke out, M. Paderewski was in America, and he immediately gave up playing to espouse his country's cause. He has been a leading figure in the Allies' Council. Royalty, appreciating his true worth, has bestowed upon him various orders of merit. These include "Commander of the Crown of Italy," "Commander of the Crown of Carlos III. of Spain," "Officer of the Legion of Honour." He was knighted by King George in 1925. As a composer, Paderewski has also achieved notable successes.

His decision to retire from the concert world was received with world-wide regret, and the announcement that he would again take up his musical career after an absence of some seven years aroused enormous interest. Would the master still possess his technique? The new "His Master's Voice" Records made by him remove all doubts, and prove to his countless admirers that the brilliance of his execution, the originality of his readings and the ardour of his temperament are retained to the fullest degree.

For best results use only "His Master's Voice" Needles.
 For Prices of Records, see page ii.

PADEREWSKI RECORDS.—Continued

THE PADEREWSKI RECORDS

12-inch Red Label Records.

- DB374 { Valse C sharp minor, Op. 64, No. 2
(Chopin)
Warum? (Schumann)
DB375 { Nocturne, F sharp minor, Op. 15,
No. 2 (Chopin)
Polonaise Militaire (Chopin)
DB376 { Campanella (Liszt)
Aufschwung (Soaring) (Schumann)
DB379 { Cracovienne Fantastique, Op. 14,
No. 6 (Paderewski)
Minuet in G, Op. 14, No. 1 (Paderewski)
DB380 { Nocturne in B flat (Paderewski)
Valse in A flat, Op. 42 (Chopin)
DB381 { Hungarian Rhapsody No. 2 (Part 1
(Liszt)
Hungarian Rhapsody No. 2 (Part 2)
(Liszt)
DB833 { Impromptu in B flat major, Op. 142,
No. 3 (Schubert). Parts 1 and 2
DB1029 { Nocturne a Raguze (Schelling).
In two parts

- DB1037 { Etude in E Major, Op. 10, No. 3
(Chopin)
Impromptu in A Flat, Op. 142,
No. 2 (Schubert)
DB1090 { Minuet, Op. 14, No. 1 (Paderewski)
"Moonlight" Sonata—First Move-
ment (Beethoven)
DB1167 { La Campanella (Paganini-Liszt)
Nocturne in F sharp, Op. 15, No. 2
(Chopin)
DB1273 { Valse Brillante, Op. 18 (Chopin)
Valse Caprice (Rubinstein)
10-inch Red Label Records.
DA470 { Etude in G flat major, Op. 25, No. 6
("Butterfly") (Chopin)
Spinning Song, Op. 67 (Mendelssohn)
DA577 { Etude in G sharp minor, Op. 25, No.
6 (Chopin)
Song of the traveller (Chant du
voyageur) (Paderewski)
*DA633 { Mazurka in A flat, Op. 59, No. 2
(Chopin)
Mazurka in F sharp minor, Op. 59,
No. 3 (Chopin)

Other Paderewski records will be found in the historical section.

PAIKIN, LUELLA, Soprano (Pay-keen, Lou-eh-la)

A promising young coloratura soprano, and protegee of Luisa Tetrazzini
12-inch Red Label Record.

- *DB1057 { Seraglio (Mozart)—I loved him
Air and Variations (Mozart)
See also under Minghetti. (page 43)

PARETO, GRAZIELLA, Soprano (Pay-ray-toh)

Pareto was born at Barcelona, and began her artistic career at a very early age. In all the principal cities of the world Pareto has been acclaimed as a gifted and brilliant soprano.

PARETO AND TITTA RUFFO

See under Ruffo.

PATTI, ADELINA.

See historical list.

PINI-CORSI, ANTONIO, Baritone (Pee-nee Kor-see, An-toh-nyoh)

See in the historical list under F. de Lucia.

PERTILE, AURELIANO Tenor (Pehr-tee-loh, A-oo-reh lya noh)

Pertile is the principal tenor at La Scala, Milan, where every year he seems to strengthen his almost impregnable position. He has particularly been acclaimed in roles requiring a more robust voice and also in Wagnerian operas. All his selections have been recorded with the assistance of Members of La Scala Orchestra and the "Swan Song" from "Lohengrin" is a superb triumph of which the recording expert might well be proud.

- 12-inch Red Label Records.
DB1107 { Lohengrin (Wagner)—Merce cigno
gentil (Swan song)
Lohengrin (Wagner)—Narrative
DB1118 { Andrea Chenier (Giordano)—Un di
all' azzuro
Pagliacci (Leoncavallo)—Vesti la
giubba

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6
All Speeds are 78 unless otherwise indicated.

PERTILE, AURELIANO Tenor—Contd.

PERTILE AND ALFANI TELLINI (Soprano)

- 12-inch Red Label Record
 Lohengrin (Wagner)—Cessaro i canti
 alfin (Love Duet, Part 1)
 DB1218 { Lohengrin (Wagner)—Di, non t'in-
 cantan (Love Duet, Part 2) (With
 Ersilla Fanelli, Soprano)

See "Aida" Set, page 143.

- 10-inch Red Label Record
 DA1008 { Mattinata (Leoncavallo)
 Non t'amo piu (Tosti)

PERTILE and SHERIDAN

See under Sheridan, Margaret (page 52)

PHILADELPHIA SYMPHONY ORCHESTRA

SERGEI RACHMANINOFF and THE
 PHILADELPHIA SYMPHONY OR-
 CHESTRA (Conducted by Leopold
 Stokowski) (Album Series 84)

12-inch Red Label Records.
 Concerto No. 2 in C Minor, Op. 18

- DB1333 { 1st Mvt.—Allegro moderato
 Parts 1 and 2

- DB1334 { 1st Mvt.—Allegro moderato. Part 3
 2nd Mvt.—Adagio sostenuto. Part 1
 DB1335 { 2nd Mvt.—Adagio sostenuto
 Parts 2 and 3
 DB1336 { 2nd Mvt.—Adagio sostenuto. Part 4
 3rd Mvt.—Allegro scherzando. Part 1
 DB1337 { 3rd Mvt.—Allegro scherzando
 Parts 2 and 3

PINZA, EZIO, Bass (Peen-tsay, Eh-tsyo)

Apart from the amazing qualities of the voice itself and the immense dramatic power shown in the use of it, Pinza's records deserve a special word of recommendation for another reason. His is one of those voices which, for reasons not wholly clear to investigators, shows itself specially well suited to recording purposes. The tone, and the way in which it blends with both orchestra, tenor voice, and chorus, or stands out above them at the will of the singer—these are extraordinary facts that the record demonstrates. Pinza's ascent to a high note can sound like a sword drawn from the scabbard and held glittering in the sun, or again he can refine his tone till only the merest thread remains. Pinza made his debut at the Colon Opera at Buenos Ayres in July, 1926, and was immediately engaged for the Metropolitan season of 1926-27.

THE PINZA RECORDS

12-inch Red Label Records.

- DB1086 { Caid, Le (Thomas)—Le Tambour-
 Major
 Mignon (Thomas)—Ninna Nanna
 DB1087 { Don Carlos (Verdi)—Dormiro Sol
 Vespri Siciliani (Verdi)—O tu
 Palermo

- DB1088 { Flauto Magico (Mozart)—Possenti
 nome
 Roberto il Diavolo (Meyerbeer)—
 Suore che riposare

CONCERTED NUMBERS

See under Gigli (DQ102).

PINZA, MARTINELLI AND PONSELLE

See under Ponselle (Page 47).

PINZA AND ROSA PONSELLE

See Record DB1199, under Ponselle (Page 47).

PLANCON, POL (the late), Bass (Plan-sohn)

Born in the Ardennes in 1855, Plancon inherited his musical taste from his father and grandfather. He received his training under Duprez, and made his debut at Lyons in 1877.

Thereafter he appeared with great success almost yearly in Paris, London and New York. He was undoubtedly one of the most accomplished and popular of the operatic stars, possessing a magnificent voice and polished style which placed him in the front rank of operatic basses.

His fine qualities have been perpetuated for all time by "His Master's Voice" records, typical reproductions of the master bass.

THE PLANCON RECORDS

12-inch Red Label Record.

- DB591 { Les Rameaux (Faure)
 Crucifix (Faure). Caruso and Journet

- 10-inch Red Label Record.
 DA340 { Damnation of Faust (Berlioz)—Devan
 la maison (Serenade)
 Damnation of Faust (Berlioz)—Un-
 puce gentille (Song of the flea)

For other Plancon records see historical list.

**LABELS—DA and DB (Red)
 DO (Pale Blue)**

**DJ and DK (Buff)
 DQ (White)**

DM (Pale Green)

POLI-RANDACIO, TINA, Soprano (Poh-lee Randah-chyoh, Tee-nah)

Tina Poli-Randacio is a well-known Italian lyric soprano, who has appeared in the leading opera houses of Italy and also in South America.

(12-inch Red Label Records)

- DB181 { Mme. Butterfly (Puccini) Un bel di
Suor Angelica (Puccini) Senza mamma
DB182 { Otello (Verdi)—Ave Maria
Wally (Catalani)—Ebben? Andro!

- DA173 { 10-inch Red Label Record.
Ballo in Maschera (Verdi)—Mezza-
notte! (Midnight!)
Fanciulla del West (Puccini)—Laggiu
nel soledad

PONSELLE, ROSA, Soprano (Pohn-zel)

Rosa Ponselle is of Italian blood but American birth, and a singer by divine right. She began life in Meriden, Conn., with an enormous handicap, but a handicap over others; for hers is a voice of such beauty and power that it is difficult to see how an artist could develop within any distance of her without a similarly great natural gift. She began as a very young girl, singing in public in all sorts of minor engagements. It was impossible, however, to keep such powers long in obscurity, and still at an age when most singers consider themselves hardly advanced students, she was singing at the Metropolitan with Caruso. Her voice is always sympathetic, and in great moments it reaches qualities of grandeur. She is an actress of such power that if she were to give up singing to-morrow, she still would rank high with her contemporaries of the spoken drama. She pours into every syllable of song the sense of an intensely vital, human, responsive personality vibrating with the joy and the beauty and the tragedy of life. If any singer has the "thinking heart," it is she, and her records will attest it.

THE PONSELLE RECORDS

12-inch Red Label Records.

- DB807 { Otello (Verdi)—Salce! Salce! (Willow
Song)
Otello (Verdi)—Ave Maria (Act IV.)

- DB854 { Aida (Verdi)—O patria mia (Act III)
Gioconda (Ponchielli)—Suicidio

- DB1052 { Ave Maria (Gounod) (With Violin
Obb.)
Elegy (Massenet) (With 'Cello Obb.)

- DB1199 { Forza del Destino (Verdi)—La Ver-
gine degli Angeli (With Ezio
Pinza, Bass, and Metropolitan
Opera Chorus
Trovatore (Verdi)—Miserere (With
G. Martinelli and Chorus)

- DB1275 { Ernani (Verdi)—Ernani involami
Forza del Destino (Verdi)—Pace
pace mio Dio

- DB1280 { Norma (Bellini)—Casta Diva (With
Metropolitan Opera Chorus)
Parts 1 and 2

POWELL, MAUD (the late), Violinist

All Americans had reasons to be proud of the achievements of their distinguished countrywoman, Maud Powell. From East to West audiences flocked to hear her, and were delighted with her flawless playing; while her charming and gracious personality wholly fascinated those who were fortunate enough to meet her.

There was nothing of pose or virtuoso, affectation or airs about Miss Powell. She loved the work she did, and her heart, soul and mind were wholly in it. She was a virtuoso in technique and ability, but an artist and musician in spirit, and her appearances some years ago in London as soloist with Sousa's orchestra were particularly successful.

The Powell reproductions which have been issued by "His Master's Voice" are faithful reproductions of the masterly playing of this artist.

THE POWELL RECORDS

12-inch Red Label Records.

- *DB395 { Largo (Handel)
Minuet (Boccherini)
*DB396 { Valse Triste, Op. 44 (Sibelius)
Ave Maria (Schubert)

Other Powell records will be found in the historical list.

PONSELLE AND G. MARTINELLI

12-inch Red Label Record

- DB1199 { Trovatore (Verdi)—Miserere (With
Metropolitan Opera Chorus, New
York)
Forza del Destino (Verdi)—La Ver-
gine degli Angeli (With E.
Pinza and Metropolitan Opera
Chorus)

- DA809 { 10-inch Red Label Records.
Aida (Verdi)—O Terra Addio (With
Chorus). In 2 Parts
DA810 { Aida (Verdi)—La fatal pietra
Aida (Verdi)—Morir si pura

**PONSELLE, ROSA, GIOVANNI
MARTINELLI, AND EZIO PINZA**

12-inch Red Label Record

- DB1202 { La Forza del Destino (Verdi)—Io
muojo! Confessione! (Finale,
Part 1)
La Forza Del Destino (Verdi)—Non
imprecare, umiliati (Finale,
Part 2)

PONSELLE, R., AND MARION TELVA
(Soprano)

12-inch Red Label Record

- DB1276 { Norma (Bellini)—Mira o Norma
Parts 1 and 2

10-inch Red Label Records.

- DA344 { Tales of Hoffman (Offenbach)—Bar-
carolle
Mignon (Thomas) (Gavotte)
Salut d'Amour, Op. 12 (Elgar)
DA346 { Serenata, Op. 15, No. 1 (Moszkovski)
(77)

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

RACHMANINOFF, SERGEI, Pianist (Rach-mah-nee-noff, Sair-jay)

Sergei Rachmaninoff is one of the great figures of contemporary music. He is both a composer and a virtuoso; and considered as either—or as both—he stands in the foremost rank of this century's personalities. He was born at Novgorod, Russia, in 1873. At the age of 9 he entered the Petrograd Conservatory. He toured Russia as a pianist in 1892. He early attracted attention as a composer, and in London, in 1899, he appeared in the threefold role of composer, orchestral conductor and pianist, which he since has repeated, many times, in many parts of the world. He visited the United States for the first tour in 1909, returning to Russia the following year. In 1912 he was appointed chief conductor of the Imperial Opera in Petrograd. He later returned to the United States. Mr. Rachmaninoff is a prolific, original and powerful composer, his works ranging from operatic and symphonic compositions to the piano works by which he is best known. As a pianist, he is easily among the first living masters of the instrument. His records with the Philadelphia Orchestra, of movements of his own second concerto, are a magnificent achievement.

THE RACHMANINOFF RECORDS

12-inch Red Label Records.

- DB410 { **Prelude in G minor**, Op. 23, No. 5
(Rachmaninoff)
- DB410 { **Prelude in G major**, Op. 32, No. 5
(Rachmaninoff)
- DB845 { **Nocturne, F sharp**, Op. 15, No. 2
(Chopin)
- DB845 { **Polichinelle**, Op. 3, No. 4 (Rachmaninoff)
- DB1016 { **Impromptu in A Flat**, Op. 90, No. 4
(Schubert)
- DB1140 { **Sarabande** (Bach)
- DB1140 { **One lives but once—Waltz** (Strauss-Tausig). In two parts
- 10-inch Red Label Records.
- DA372 { **L'Arlesienne Suite No. 1** (Minuet)
(Bizet-Rachmaninoff)
- DA786 { **Serenade**, Op. 3, No. 4 (Rachmaninoff)
- DA786 { **Liebesfreud** (Kreisler-Rachmaninoff).
In two parts
- DA827 { **Etude Tableau in A Minor** Op. 39
(Rachmaninoff)
- DA827 { **Dance of the Gnomes** (Liszt)
- DA827 { **Bees' Wedding** (Mendelssohn)
- DA996 { **Prelude in C sharp minor**
(Rachmaninoff)

RACHMANINOFF AND THE PHILADELPHIA SYMPHONY ORCH.

(Conducted by L. Stokowski)

- 2nd Concerto in C minor, Op. 18
(Rachmaninoff)
(Album Series 84)
- DB1333 { 1st Movement Allegro Moderato
(Parts 1 & 2)
- DB1334 { 1st Mvt.—Allegro Moderato (Part 3)
- DB1335 { 2nd Mvt.—Adagio Sostenuto (Part 1)
- DB1335 { 2nd Mvt.—Adagio Sostenuto (Part 2)
- DB1335 { 2nd Mvt.—Adagio Sostenuto (Part 3)
- DB1336 { 2nd Mvt.—Adagio Sostenuto (Part 4)
- DB1337 { 3rd Mvt.—Allegro Scherzando (Part 1)
- DB1337 { 3rd Mvt.—Allegro Scherzando (Part 2)
- DB1337 { 3rd Mvt.—Allegro Scherzando (Part 3)

See also under Philadelphia Sym. Orch., page 46.

RACHMANINOFF, S., AND FRITZ KREISLER (Violin)

- Sonata in C Minor, Op. 45 (Grieg)
- DB1259 { 1st Movement—Allegro molto ed appassionato (Parts 1 and 2)
- DB1260 { 2nd Movement—Allegretto espressivo alla romanza (Parts 1 and 2)
- DB1261 { 3rd Movement—Allegro animato (Parts 1 and 2)

RENAUD, MAURICE, Baritone (Re-noh, Moh-rees)

See historical list.

RUFFO, TITTA, Baritone (Ruf-foh)

Titta Ruffo was born at Pisa in 1878. At the age of seventeen he began his vocal studies with his brother, a well-known teacher, and continued them later at Rome under Perisichini. His debut was made in 1898 at the Costanzi Theatre, Rome, when he made a sensation in the small part of the *Herald* in "Lohengrin." Other important engagements rapidly followed in Italy and South America. In 1905 he obtained an appointment at La Scala, Milan, where he sang in the first Italian performance of "Le Jongleur de Notre Dame." Since then he has sung in Vienna, Paris, Madrid, Cairo and other cities, and has become a great favourite in Russia. He has been acclaimed with extraordinary enthusiasm in New York, while on his appearances, just before the war, in London, he was universally recognised as the finest of the younger generation of Italian baritones. One of his greatest successes has been made in the part of Hamlet, which he sang at the opening of the Colon Opera House, Buenos Aires, in 1909, and of which he has made several magnificent "His Master's Voice" records. He is himself conscious of the fact that only the "His Master's Voice" special process of recording is capable of correctly and satisfactorily reproducing his voice, remarkable for the volume, purity and richness of its tone. The range of his voice is extraordinary, and many, indeed, consider him without rival amongst operatic baritones living at the present time.

THE RUFFO RECORDS

12-inch Red Label Records.

- *DB175 { **Rigoletto** (Verdi)—Cortigiani, vil
razza
- *DB175 { **Rigoletto** (Verdi)—Deh! non parlare.
Duet with Finzi Magrini

- DB178 { **Dinorah** (Meyerbeer)—Sei vendicata
Don Carlos (Verdi)—Per me giunto
- DB179 { **Cristoforo Colombo** (Franchetti)—
Aman lassu
- DB179 { **Cristoforo Colombo** (Franchetti)—
Dunque ho sognato?

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

RUFFO, TITTA, Baritone—Continued

- DB405 { *Barbiere di Siviglia (Rossini)*--Largo al factotum
Faust (*Gounod*)—Dio possente
- DB406 { *Africana (Meyerbeer)*—Adamastor, re delle acque
Carmen (*Bizet*)—Toreador's song (With Chorus)
- DB464 { *Pagliacci (Leoncavallo)*—Prologue (Part 1)—Si puo?
Pagliacci (*Leoncavallo*)—Prologue (Part 2)—Un nido

10-inch Red Label Records.

- DA163 { *Ernani (Verdi)*—Lo vedremo
Tosca (*Puccini*)—Se la giurata fede
- DA351 { *Andrea Chenier (Giordano)*—Son ses sant' anni
Meriggiata (*Leoncavallo*)
- DA352 { *Hamlet (Thomas)*—Spettro santo
Hamlet (*Shakespeare*) The ghost scene (Recitation in Italian)
- DA353 { *Maria Mari (di Capua)*
Torna a Surriento (*de Curtis*) (Neapolitan song)

For other Ruffo records and duets with Galvany see historical list.

RUMFORD, KENNERLEY, Baritone

For duets with Clara Butt see under Butt

SAINT-SAENS, CAMILLE (Composer—Pianist, 1838-1921).

For records see historical list.

SAMAROFF, OLGA, Pianist

Olga Samaroff is by birth an American, having been born in San Antonio, Texas, of German and Russian descent. She was reared among fine musical traditions, her mother and her maternal grandmother both having been pianists of high accomplishments. She began her studies with them at the age of five, later going to Paris under Marmontel and Widor. She studied not only the piano, but the organ and the harp. Her first professional appearance, defying all musical tradition, was in the United States, in New York, in 1905. Since then she has developed and perfected her art to a degree which places her among the greatest of living pianists. Her "His Master's Voice" records have been noted for their poetic charm, their clear, liquid, singing tone possessing a quality altogether hers.

SAMAROFF RECORD

10-inch Red Label Record.

- DA361 { *Spring Song (Mendelssohn)*
Turkish March (*Beethoven*)

SAMMARCO, G. MARIO, Baritone (Sahm-mar-koh)

Born at Palermo in 1873, Sammarco made his operatic debut at the age of twenty-one in Puccini's opera "Le Villi." He was later engaged for "Andrea Chenier," at La Scala, Milan.

His repeated appearances in all the chief opera houses of the world have met with brilliant success, and secured for him a. asting reputation. He has a fine baritone voice, unusually rich and powerful, and his repertory includes the roles of *Falstaff*, *Iago*, *Rigoletto*, *Amonasro*, *Scarpia*, *Sharpless*, *Marcel*, *Jack Pance*, *Figaro* and *Tonio*.

For years before the war Sammarco was regarded as one of Covent Garden's most popular artists, and at his re-appearance at the re-opening of Covent Garden in 1919, was warmly welcomed by the public. Recently he has made triumphant reappearances in his native Italy, following upon his successful seasons in the United States and South America.

SAMMARCO AND McCORMACK

For duets, see under McCormack.

SARASATE, PABLO DE., Famous Violinist-Composer (1844-1908).

(Sah rah sah teh, Pab-loh deh)

See historical list.

- *DA354 { *Thais (Massenet)*—Ahime, fanciullo ancora
Thais (*Massenet*)—Ecco dunque l'orribil cita
- DA355 { *Zaza (Leoncavallo)*—Buona Zaza
Zaza (*Leoncavallo*)—Zaza, piccola Zingara
- *DA357 { *Don Giovanni (Mozart)*—Deh vien alla finestra (Serenade)
Don Giovanni (*Mozart*)—Fin ch'han dal vino
- DA358 { *Ballo in Maschera (Verdi)*—Alla vita
Nabucco (*Verdi*)—Tremm gl'insani
- DA396 { *Falstaff (Verdi)*—Quand' ero paggio
Marta (*Flotow*)—Chi mi dira (Drinking song)
- DA687 { *Lolita (Buziz-Peccia)*
Santa Lucia

RUFFO AND CARUSO

For duet, see under Caruso.

RUFFO AND F. MAGRINI

See Record DB175, under Ruffo.

RUFFO AND PARETO

12-inch Red Label Record.

- DB176 { *Rigoletto (Verdi)*—Lassu in cielo (Final Duet)
Traviata (*Verdi*)—Dite alla giovine

SCHIPA, TITO, Lyric Tenor (Skee-pah, Tee-toh)

Tito Schipa was born in 1888 at Lecco, where he studied music under Maestro Gerunda; then he went to Milan, where he worked with Sr. Emilio Piccoli; and he made his first appearance in opera in 1909, singing Bizet's "I Pescatori di Perle" and Leoncavallo's "Zaza," at the Teatro Sociale of Cremona, in both of which operas he achieved a very great triumph. After this he took part in a very important tour through Italy, and sang at Bologna, Rome, Naples, Palermo, Udine and Trieste, whence he went to Milan and sang in Puccini's "Tosca" at the Teatro Dal Verme. This was the starting point of his operatic reputation, and now he is considered among the great artists.

THE SCHIPA RECORD

12-inch Red Label Record.

- DB694 { Ay, ay, ay (*Perez*)
A Granada (*Palacios*)
DB843 { Mignon (*Thomas*)—Addio Mignon
Mignon (*Thomas*)—Ah! non credevi
tu
DB873 { Dream of love (*Liebestraum*) (*Liszt*)
Ave Maria (*Schipa*)
{ Martha (*Flotow*)—M'appari
DB1064 { Xerxes (*Handel*)—Largo ("Ombra
mai fu")

10-inch Red Label Records.

- *DA431 { A la orilla de un palmar (Beside the
palms) (*Ponce*)
Quiereme Mucho (Love me deeply)
(Creole song) (*Roig*)
DA729 { La Farfalletta; (b) La Girometta
(Traditional)
O sole mio (di Capua)

- DA751 { Jota (de Falla)
Madrilgal Espanol (Huarte)
DA834 { Granadinas (Farewell my Granada)
Princesita (*Padilla*)
Lakme (*Delibes*)—Fantaisie aux divins
mensonges
DA870 { Werther (*Massenet*)—Pourquoi me
reveiller?
Barbieri di Siviglia (*Rossini*)—Ecco
DA874 { ridente
Barbieri di Siviglia (*Rossini*)—Se il mio
nome
DA875 { Manon (*Massenet*)—The dream
Pagliacci (*Leoncavallo*)—O Colombina
Don Pasquale (*Donizetti*)—Sogno
DA885 { soave e casto
Rigoletto (*Verdi*)—Questa o quella

SCHIPA AND GALLI-CURCI
For duets, see under Galli-Curci.

SCHIPA AND BORI
For duet, see under Bori.

SCHUMANN, Elisabeth, Soprano (Shoo-mahn)

Elisabeth Schumann comes of a musical family, and is descended from Henrietta Sontag, a famous soprano of Beethoven's day. She studied at Dresden, Berlin and Hamburg, making her stage debut at the latter town. Success was rapid, for she went thence to the Metropolitan Opera House, New York. Richard Strauss heard her there, and engaged her for the Vienna Government Opera House, where she appeared in 1920. Since then she has appeared in every country in Europe. Although Mozart is Elisabeth Schumann's forte, London heard her first as *Sophie* in "Der Rosenkavalier," at Covent Garden, in 1924, and it was not until two years later that she appeared in Mozartian roles.

Of her first record a famous musical critic wrote: "This is Mozart sung as he might now be hearing himself in heaven."

12-inch Red Label Records.

- DB946 { Don Giovanni (*Mozart*)—Batti, batti
Nozze di Figaro (*Mozart*)—Voi che
sapete
DB1010 { Serenade, Op. 17 (*Strauss*)
Morgen (To-morrow) (*Strauss*)
Nozze di Figaro (*Mozart*)—Deh Vieni
non tardar
DB1011 { Re Pastore (*Mozart*)—L'Amoro saro
costante (With Violin Obbl. by
Marjorie Hayward)

- DB1065 { Freundliche vision (*Strauss*)
Wiegenlied (*Strauss*)

10-inch Red Label Record.

- DA844 { Nozze di Figaro (*Mozart*)—Non so piu
cosa son
Nozze di Figaro (*Mozart*)—Venite, in-
ginocchiatevi

SCHUMANN-HEINK, ERNESTINE, Contralto (Shoo-mahn Hink)

Mme. Schumann-Heink was born at Lieben, near Prague, Bohemia, in 1861. She received her musical training under Marietta Leclair.

London warmly appreciated her singing at Covent Garden, where she appeared from 1897 to 1900, chiefly in Wagnerian parts. Mme. Schumann-Heink, desiring that her records should be as nearly perfect as possible and worthy of her great reputation, has signed an exclusive agreement to make "His Master's Voice" records only. For many years past she has been one of the greatest favourites in American operatic and concert life.

SCHUMANN-HEINK, ERNESTINE—Continued

THE SCHUMANN-HEINK RECORD

12-inch Red Label Record.

DB412 { *Agnus Dei* (Bizet)
 Stille nacht, heilige nacht (Gruber) (81)

SCHUMANN-HEINK AND CARUSO

For duet, see under Caruso.

SCOTTI, ANTONIO, Baritone

Antonio Scotti was born at Naples, studied under Paganini and made his debut at the age of twenty-three, in Malta, as *Amonasro*, in "Aida." After scoring several successes in Milan he was secured by Covent Garden, and made his London debut as *Don Giovanni*. Scotti's repertory is very extensive; his impersonation of *Scarpia* is considered his greatest part, whilst as *Falstaff* he has achieved a notable success. The "His Master's Voice" records by Scotti include a number of airs from various operas and several Neapolitan songs, all of which are much in demand on account of their faithful reproduction of his voice. This artist's successes have been many, and his fame is world-wide, every performance being an artistic triumph. In America he is a great favourite, but it is probable that he is even more so with Covent Garden habitués, who for years considered Scotti inseparable from a Grand Opera Season. Apart from his fine singing, he has always been regarded as one of the most gifted, dramatically, of singers, and his impersonations have been remarkable for their realism. Outside the Opera, Scotti can be enjoyed only on "His Master's Voice" records.

SCOTTI AND CARUSO

For duets, see under Caruso.

SCOTTI AND FARRAR

For duets, see under Farrar and historical list.

SCOTTI IN CONCERTED NUMBERS

For trio, quartets and sextet, see under Caruso.

SEMBRICH, MARCELLA, Soprano (Zem-brikh)

Mme. Sembrich was born at Lemberg, Galicia, and began to study the piano and violin when she was but four years old. She commenced her professional career at the Loepel Conservatoire and afterwards studied under Pkitansky, and later with Lamperti at Milan.

Her debut was made as *Elvira*, in 1877, at Athens. In 1880 she sang *Leonora* at Covent Garden with great success. She has also appeared in Warsaw, Petrograd, Moscow, Vienna, Madrid, and New York, gaining the enthusiastic approval of audiences and critics alike.

Mme. Sembrich retired from the operatic stage at the zenith of her fame, and the exclusive "His Master's Voice" records she has made will remain for the enjoyment and appreciation of "Gramophone" lovers for all time.

THE SEMBRICH RECORD

12-inch Red Label Record.

*DB429 { *Faust* (Gounod)—Jewel song
 Mignon (Thomas)—Connais-tu le
 pays ?

SEMBRICH AND EAMES

For duet see historical list.

SEMBRICH AND CARUSO IN
 CONCERTED NUMBERS

See under Caruso (DQ101).

Other Sembrich records will be found in the historical list.

SHERIDAN, MARGARET, Soprano

Margaret Sheridan furnishes one of those rare cases of a British artist who has gained a great European reputation. For some years past, her rich soprano voice has roused enthusiasm among Italian audiences, including those of Milan—most critical of all—Rome and Naples. She made a big success at Covent Garden, and is well known in most European capitals. Her beautiful voice has remarkable resonance, and this quality is faithfully "caught" in her recordings.

12-inch Red Label Records.

DB981 { *Mme. Butterfly* (Puccini)—Un Bel Di
 Otello (Verdi)—Ave Maria

DB1084 { *Mme. Butterfly* (Puccini)—Ancora un
 passo (Act I.)

DB988 { *Bohème* (Puccini) Mia Chiamano

{ *Mme. Butterfly* (Puccini)—E questo?
 (Act II.)

{ *Mimi*
 Lohengrin (Wagner)—Elsa's Dream

LABELS—DA and DB (Red)
 DO (Pale Blue)

DJ and DK (Buff)
 DQ (White)

DM (Pale Green)

SHERIDAN, MARGARET, Soprano—Continued.

- 10-inch Red Label Records.
 DA832 { Danny Boy (Weatherley)
 I know where I'm going (Hugges)
 DA906 { Believe me, if all those endearing
 young charms
 Come back to Erin (Arr. Byng). With
 Violin Obbl. by Marjorie Hayward
 DA985 { The Lover's Curse (arr. Hughes)
 The Meeting of the Waters
 (arr. Hughes)

- DB1281 { Manon Lescaut (Puccini)—Tu! Tu!
 Amore!
 Manon Lescaut (Puccini)—O tenta-
 trice!

SHERIDAN AND AURELIANO PERTILE
(Tenor)

- 12-inch Red Label Record.
 DB1119 { Mme. Butterfly (Puccini)—Love duet.
 In two parts

SILVA, LEMOLINO, Tenor

A young operatic tenor, whose fine lyric voice is much admired in Spain, Portugal and Italy.
 Many critics predict a fine career for him.

- 10-inch Red Label Record.
 DA798 { Rigoletto (Verdi)—Questa o quella
 Rigoletto (Verdi)—La donna e mobile

SISTINE CHOIR

The world-famous choir of the Sistine Chapel at Rome is probably the oldest organisation of its type in existence. It was many, many centuries before Papal authority permitted it to be heard outside its historic shrine. These records are made in its traditional style, which has never been approached nor imitated. Aside from their religious and historic interest, they are worthy of very close study.

The Gramophone Company, in making them available to the public, is continuing work begun by the teachers Romanus and Peter in the Eighth Century.

- 12-inch Red Label Record.
 DB844 { Laudate Dominum (Palestrina)
 Tenebrae factae sunt (Vittoria)
 10-inch Red Label Records.
 DA625 { Adeste Fideles
 O Salutaris Hostia

- DA626 { Ave Maria (Vittoria)
 Exultate Deo (Sing unto the Lord
 (Palestrina)

SLEZAK, LEO., Tenor See historical list.

SMIRNOFF, DMITRI ALEXEIEVITCH, Tenor (Smeer--nof)

Smirnoff, the famous Russian tenor, was born in 1881, and made his debut in Rubinstein's "Demon," at the Moscow Imperial Opera House on the 26th April, 1904, with extraordinary success. Other appearances followed in Paris, in 1907, and at Monte Carlo, where Smirnoff quickly won the sympathies of the international public. Smirnoff has also earned great renown in Brussels and Madrid, and in the autumn of 1910 he appeared with brilliant success at the Metropolitan Opera House in New York, where he sang throughout the winter season. In the spring of the following year he toured in Buenos Aires and Montevideo. Smirnoff, in the early years of his public career, appeared with equal frequency in Moscow and Petrograd, but has of late sung almost exclusively in Petrograd. His debut in the Russian opera season at Drury Lane in 1914 was brilliantly successful.

THE SMIRNOFF RECORDS

- 12-inch Red Label Record
 DB581 { Eugen Oneghin (Tchaikovsky)—Dis-
 tant echo (Lenski's aria)
 Sadko (Rimsky-Korsakov) (Hindu song)

- DA569 { Pique Dame (Tchaikovsky)—Forgive
 me
 Pique Dame (Tchaikovsky)—What is
 life?

- 10-inch Red Label Records.
 DA463 { Maria Mari! (di Capua)
 Mattinata (Leoncavallo)

- DA752 { Berceuse (Gretchaninoff)
 Lilac (Rachmaninoff)

For additional SMIRNOFF Records, see historical list.

SOBINOFF, LEONID, Tenor. See historical list.

SPANI, HINA, Soprano

Hina Spani is a young dramatic soprano with a beautiful voice, who has made a great success in the leading opera houses of Italy, resulting in her engagement for the Australian Grand Opera Season of 1928. See under GRANFORTE-SPANI and ZENATELLO-SPANI.

Operatic Records are also listed in special section under their particular opera.
 For best results use only "His Master's Voice" Needles.

SPANI, HINA, Soprano—Continued

- DA879 { 10-inch Red Label Record
Boheme (Puccini)—Donde lieta
(Addio)
Manon Lescaut (Puccini)—In quelle
trine morbide

- 12-inch Red Label Record
DB1045 { Ballo in Maschera (Verdi)—Ma dall'
arido
Trovatore (Verdi)—Tacea la notte

SUGGIA, GUILHERMINA ('Cellist) (Soo-gee-ya, Gheel-hehr-mee-nah)

Although of Italian descent, was born at Oporto on June 27th, 1888. When only five years of age she received her first lessons from her father, who is himself a very fine 'cellist, and studied under him until, at the age of fifteen, she went to Leipzig to take lessons from Klengel. At seventeen, she made her debut at the Leipzig concerts, and afterwards toured through Europe. In October, 1914, she made England her musical home, and the rare quality of her playing placed her at once, in the estimation of critics, on a level with the greatest male 'cellists, and she was hailed unanimously as the finest feminine exponent of her instrument who had yet been heard. In Suggia's album is the following tribute, written in 1905 by the great master of the 'cello, David Popper: "To the greatest of living 'cellists, Guilhermina Suggia, from her aged confrere, D. Popper."

All who have seen this great artist at her concerts have been impressed with her vivid personality, and the superb ease with which she plays the most difficult works. Every nuance of her wonderful art is faithfully reproduced on her records.

THE SUGGIA RECORDS

- 12-inch Red Label Records.
DB680 { Allemande (Senaillé, arr. Salmon)
Spanischer Tanze, Vito, Op. 54, No.
5 (Popper)
*DB763 { Humoreske (Sinigaglia)
Tarantella in G major (Popper)
C major Suite for 'Cello (Bach)—
Prelude
DB764 { C major Suite for 'Cello (Bach)—
Allemande

- DB903 { Sonata (Sammartini-Salmon)—Allegro
Sonata (Sammartini-Salmon)—Gravio
e vivace

- DB1083—Kol Nidrei (Bruch). In 2 Parts.

- 10-inch Red Label Record.
DA570 { Gavotte (Au temps de jadis) (Hens-
chel)
Serenade Espagnole (Glazounov)

TALLEY, MARION, Soprano

Extraordinary scenes of enthusiasm were witnessed at the Metropolitan Opera House, New York, when, at the age of 19, this young American girl made her debut one night in March, 1926. Her performance on that occasion as *Gilda* in "Rigoletto" made a profound impression, and she was hailed as a second Patti. Marion Talley is American born, her home being in Kansas City.

She possesses a very beautiful voice of delightfully fresh and girlish quality, and her fame has now quite become established in America, her contract with the Metropolitan Opera providing for a fee of £750 per performance. During the summer of 1927, Miss Talley made her first operatic appearances in Chicago (Ravinia Park) and San Francisco.

- 12-inch Red Label Records.
DB936 { Barbieri di Siviglia (Rossini)—Un
Voce poco fa
DB1023 { Rigoletto (Verdi)—Caro Nome
Swiss echo song (Eckert)
Lo, here the gentle lark (Bishop)

10-inch Red Label Record.

- DA783 { Comin' thro' the rye (Scotch Air)
Home Sweet Home (Bishop)

TAMAGNO, FRANCESCO, Tenor See in the historical list.

TELVA, MARION, Soprano See Ponselle-Telva, page 47.

TETRAZZINI, LUISA, Soprano (Tet-trah-tzee-nee)

Tetrazzini was born at Florence, and comes of a family of musicians. Her early musical training was gained at the hands of her sister Eva (Mme. Campanini), and she also studied under Signor Ceccherini at the Liceo Musicale, Florence. In 1895 she made an appearance at the Teatro Pagliani as *Inez* in "L'Africana." Her real debut, however, took place later at Rio de Janeiro as *Violetta* in "La Traviata." Then followed ten years or more of continued triumphs in Brazil, Argentine, Italy, Spain, Portugal and Russia. It remained for San Francisco to introduce her to the English-speaking world, and on November 2nd, 1907, came her sensational first appearance at Covent Garden, which made her a star of the first magnitude and established her name and fame. The tumultuous receptions given her during the next few months are now matters of musical history. She visited New York in January, 1908, meeting with extravagant success there, and since that time has appeared regularly every season both in England and America. During the war Mme. Tetrazzini remained in Italy, working and singing for the war charities of her native country. In September, 1919, she made her reappearance in London, at the Albert Hall, and has appeared each season since then in London and the principal Provincial centres.

Her voice is remarkable for its purity and great range, and is brilliant beyond description in coloratura work. Of the many "His Master's Voice" records this universally popular artist has made, it is enough to say that every supreme quality of Tetrazzini's voice is mirrored with delightful fidelity.

THE TETRAZZINI RECORDS

12-inch Red Label Record.

- DB526 { Bonnie, sweet Bessie (Gilbert)
The swallows (Cowen)

For Prices of Records, see page ii,

TETRAZZINI, LUISA, Soprano—Continued

- DB531 { Traviata (*Verdi*)—Ah fors' e lui
(Part 1)
Traviata (*Verdi*)—Sempre libera
(Part 2)
- DB534 { Dinorah (*Meyerbeer*)—Ombra leggera
(Shadow song)
Peer Gynt (*Grieg*)—Solveig's song

- DB536 { Rigoletto (*Verdi*)—Caro nome
Trovatore (*Verdi*)—D'amor sull' ali
- DB540 { Mignon (*Thomas*)—Io son Titania
(Polonaise)
Trovatore (*Verdi*)—Tacea la notte
- TETRAZZINI AND CARUSO
For sextet, see under Caruso.
For other Tetrazzini records see historical section

THIBAUD, JACQUES, Violinist (Tee-boh, Jakh)

The most celebrated of French violinists and one of the greatest virtuosos who enjoys the appreciation of the public throughout the world. Born at Bordeaux, on September 27th, 1880, Jacques Thibaud first studied music with his father, commencing the piano at the early age of four; at six years of age he was able to accompany, in public, a sonata of Mozart. It was, however, the violin for which he was destined to show such a great gift. In 1892, at the Concerts d'Angers, he already showed wonderful promise, and a marvellous comprehension of his subject.

At 13 years of age he entered the Paris Conservatoire, as a pupil of Marsick, obtaining distinction from the first, and gaining a First Prize at the Concours in the following year.

Entering the Colonne Orchestra, he became in a very short time first violin, and his renderings of Deluge's "Prelude" and Saint-Saens' "Havanaise" created a great sensation. Following on his visit to Brussels (under the auspices of Ysaye), he visited Germany, Russia, Switzerland, Austria, Spain, the United States, Italy and England, meeting everywhere with the greatest enthusiasm.

Added to his brilliance as a concert artist, Thibaud excels also in chamber music.

THE THIBAUD RECORDS

- 12-inch Red Label Record.
DB904 { Romance in F, Op. 50 (*Beethoven*).
In 2 Parts
- 10-inch Red Label Records.
DA758 { Golliwog's cake walk (*Debussy*)
Tambourin (*Leclaire-Kreisler*)
- DA866 { La Fille aux cheveux de lin (*Debussy*)
Waltz in A flat (*Brahms*)

THIBAUD AND CORTOT

See under Cortot.

THIBAUD, CASALS AND CORTOT

- DA895-96 Trio in G Major (*Haydn*)
DB947-50 Trio in B Flat, Op. 99 (*Schubert*)
DB1072-75 Trio in D Minor, Op. 49 (*Mendelssohn*)
See under Casals (page 12).

TIBBETT, LAWRENCE, Baritone

Lawrence Tibbett was born in Bakersfield, California, and completed his school studies in Los Angeles, where he later studied singing. Beginning his stage career with a Shakesperian Repertory Company as *Iago* in "Othello," he later appeared as *Amonasro* in "Aida" at the Hollywood Bowl. Determining to become a concert singer, Tibbett decided to go to New York in 1922 for further study. He borrowed on his life insurance in order to take his wife and twin sons with him. The following year he became famous over-night, after creating a sensation in Verdi's "Falstaff," at the Metropolitan Opera. To-day, Tibbett enjoys enormous popularity as singer and actor. He enunciates every word with absolute clarity, giving its full meaning. Tibbett has made a wonderful record of the Prologue from "Pagliacci," which was one of the sensations of "His Master's Voice" 1927 releases.

- 12-inch Red Label Record.
DB975 { Pagliacci (*Leoncavallo*)—Prologue, Si
Puo? Part 1
Pagliacci (*Leoncavallo*)—Prologue, Un
Nido Part 2

- 10-inch Red Label Record.
DA886 { Believe me if all those endearing
young charms (*Moore*)
Drink to me only with thine eyes
(*Calcott*)

TIBBETT RECORDS—Continued.

TIBBETT AND LUCREZIA BORI (Soprano)
10-inch Red Label Record.

DA912 { The Tales of Hoffmann (Offenbach)—
Barcarolle
Calm as the night (Goetz)

VAN ROOY, ANTON, Baritone

See historical list.

WERRENATH, REINALD, Baritone (Veh-ren-rat, Reynald)

Reinald Werrenath is one of the best known American baritones who has sung at the Metropolitan Opera, and is a favourite concert singer in the United States. He has a splendid, rich baritone voice, clear, smooth and sympathetic, and he sings with remarkable understanding and intelligence.

THE WERRENATH RECORDS

10-inch Red Label Record.

DA110 { Rose in the bud (Barrow-Forster)
The world is waiting for the sunrise
(Lockhart-Seitz)

(See also page 73)

WERRENATH AND McCORMACK
For duets, see under McCormack.
For quartet, see under Bori.

WHITEHILL, CLARENCE, Baritone

Clarence Whitehill was born in 1872 at Marengo, Iowa, U.S.A. After studying for a while at Chicago, he came to Europe and placed himself under the tuition of the famous teacher, Sbriglia, of Paris. His debut was made in 1898, at the Theatre de la Monnaie, Brussels, and he subsequently appeared at the Opera Comique, Paris, and the Metropolitan Opera House, New York. A Bayreuth engagement followed in 1903, and in 1905 he made a successful first appearance in London as *Wotan* in the "Rheingold." It is with this part, in the three first plays of the "Ring," and with the role of *Gunter* in "Götterdämmerung," that Whitehill has especially identified himself, both here and in America.

During the famous Beecham seasons in London in 1910, 1911, and 1912, the American baritone created with conspicuous success several roles in Straussian and other operas, particularly that of *John the Baptist* in "Salome." He has always been tremendously popular with British audiences and has sung his best airs for the following "His Master's Voice" record.

10-inch Red Label Record.

DA380 { Bedouin love song (Pinsuti)
Mate o' mine (Elliott)

WILLIAMS, EVAN (the late), Tenor

Born at Mineral Springs, Ohio, of Welsh extraction, Evan Williams enjoyed immense popularity in the United States. After some experience in a church choir, he began his serious studies at the age of twenty-three, at first under the tuition of Mme. Louise von Feilitzsch, of Cleveland, Ohio, and afterwards with Professor James Sauvage, of New York. About 1893 he came to England, where his exceptional singing caused a profound sensation. He sang with many choral societies throughout the United Kingdom, in "Job," "The Dream of Gerontius," "The Damnation of Faust," and other works. His fame in England is secured by a large and diversified series of "His Master's Voice" records, including excerpts from opera and oratorio, lieder, and ballads old and new. His voice was of that soft, sympathetic quality that one associates with Welsh singers, and he produced his top C with consummate ease.

In the autumn of 1912, Evan Williams was brought over specially from the United States for the celebrated Provincial Tour arranged for the New Symphony Orchestra with Landon Ronald; this tour was devised and managed by The Gramophone Company, Ltd., with the object of familiarising provincial England with the greatness of this famous orchestra and Landon Ronald, its talented leader, Evan Williams and Miss Irene Scharrer.

LABELS—DA and DB (Red)
DO (Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

WILLIAMS RECORDS.—Continued.

THE WILLIAMS RECORDS

12-inch Red Label Records.

- DB444 { Holy City, The (Stephen Adams)
Lost Chord, The (Sullivan)
- DB445 { Death of Nelson, The (J. Abraham)
The song that reached my heart
(Jordan)
- DB449 { St. Paul (Mendelssohn)—Be thou faith-
ful
Open the gates of the temple (Knapp)
(80)
- DB451 { Boheme (Puccini)—Your tiny hand is
frozen
O spirit flower (Campbell-Tipton)
- DB456 { Beloved it is morn (Aylward)
O, Na, Byddai'n Haf o Hyd (Davies)
(In Welsh)

- DB457 { My ain folks (Lemon)
Oh, dry those tears (Del Riego)
10-inch Red Label Records.
- DA383 { Hark, hark the lark (Schubert)
Softly through the night is calling
(Serenade) (Schubert)
- DA384 { Loch Lommond (Old Scottish Air)
Mary of Argyle (Nelson)
- DA385 { From the land of sky blue water
(Cadman)
A perfect day (Carrie Jacobs-Bond)
- * DA387 { Mentra Gwen (Old Welsh song)
Yn iach i ti cumri (Old Welsh song)
- DA394 { May morning, A (Denza) (8r)
Mother, my dear (Treharne)
- DA395 { Return of spring (Schumann)
Spray of roses, A (Sanderson)

For additional Williams records see historical list

ZANELLI, RENATO, Baritone (Zah-nel-lee)

This remarkable young Chilean baritone, who, with a single step, has taken his place among the great singers, has been added to our list of artists. Although he is only in the twenties, he is not simply "an artist of the future," he is an artist of the present, and a great one. Zanelli has a true baritone voice of great range, power, sweetness and flexibility.

THE ZANELLI RECORD

10-inch Red Label Record

- DA398 { Pagliacci (Leoncavallo)—Si puo (Pro-
logue, Part 1)
Pagliacci (Leoncavallo)—Un nido (Pro-
logue, Part 2)

ZENATELLO, GIOVANNI, Tenor (Zeh-nah-tehl-loh, Gee-yoh-vahn-nee)

Giovanni Zenatello, the famous Italian dramatic tenor, made his debut at La Scala, in Milan, on December 22, 1902, in the "Damnation of Faust," and two years later appeared in the world premiere of Puccini's "Mme. Butterfly." In 1926, the great tenor re-appeared at Covent Garden as Othello, repeating his former overwhelming successes. The records from "Othello" made during the actual performance at Covent Garden are most realistic.

ZENATELLO AND NOTO (Baritone)

Recorded during the actual performance at Covent
Garden, June 17, 1926.

- DB953 { 12-inch Red Label Record.
Othello (Verdi)—Mio Signore (Act II.)
Othello (Verdi)—Ora e per sempre

ZENATELLO AND H. SPANI (Soprano)

- DB1006 { 12-inch Red Label Record.
Othello (Verdi)—Love Duet, Part 1—
Quando Narravi
Othello (Verdi)—Love Duet, Part 2—
Venga la Morte

ZENATELLO AND A. GRANFORTE

For duet, see under Granforte.

ZIMBALIST, EFREM, Violinist (Zim-bal-ist)

The young Russian, Efrem Zimbalist, who has created such a stir on the Continent, in Great Britain and America, was born at Rostoff, on the Don, in 1890, began to study the violin at the age of eight, and at seventeen completed his musical education under Leopold Auer. His debut at Petrograd was sensational, and his subsequent tours through England, America and Australia have earned for him a place among the first violinists of the day.

THE ZIMBALIST RECORDS

12-inch Red Label Records.

- DB460 { Broken Melody, The (Auguste van
Biene) (77)
The Lark (L'Alouette) (Romance)
(Glinka-Auer)
- DB462 { Harlequin's Serenade ("Millions
d'Arlequin") (Drigo)
Hungarian Dances (No. 20 in D
minor, No. 21 in E) (Joachim)
- DB586 { Legende, Op. 17 (Wieniawski)
(a) Sicilienne; (b) Minuet

10-inch Red Label Records.

- DA406 { Serenade, op. 15, No. 1, (Moszkowski)
Souvenir (Drda)
Massa's in the cold, cold ground
(Foster)
- DA493 { Old Black Joe (Foster)
- DA788 { Persian Song (Glinka)
Waltz in G Flat (Chopin)
- ZIMBALIST and GLUCK
(See under Gluck Page 27)
- ZIMBALIST and KREISLER
(See under Kreisler). (Page 34)

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
All Speeds are 78 unless otherwise indicated.

MORINI, ERICA, Violiniste

- D1397 { Air from Concerto in A minor
(Goldmark)
Slavonic Dance No. 2 in E minor
(Dvorak)
D1445 { Introduction and Tarantelle
(Sarasate)
Romanza Andaluza (Sarasate)
ED8 { Concerto No. 22—Adagio (Viotti)
Russian folk song (Kreisler)
Rondino on a theme by Beethoven
(Kreisler)
EC5 { Spanish Dance (De Falla—Kreisler)

See also Red Label Section. (Page 43).

MORINI, ERICA—N. SCHWALB, Piano
"Spring" Sonata in F major, Op. 24
(Beethoven)

- EC1 Allegro. Parts 1 and 2
EC2 { Adagio
Scherzo
EC3 Rondo. Parts 1 and 2

POWELL, MAUD (1868-1920), Violinist

See Red Label Section. (Page 47).

RODE, ALFREDO (Violin)

- B2436 { The Dance of the Goblins (Bazzini)
La Clochette (La Campanella)
(Paganini)
C1380 { Variations on "Carnival of Venice"
(Arr. Rode)
Zigeunerweisen (Sarasate)

SARASATE, PABLO DE (1844-1908), Violinist

See Historical Section.

SEALY, HELEN, Violinist

- B858 { Romance (Rubinstein)
Spring song (Mendelssohn)

THIBAUD, JACQUES, Violinist

See Red Label Section. (Page 54.)

ZIMBALIST, EFREM, Violinist

See Red Label Section. (Page 56.)

ORCHESTRAS

BARBIROLLI'S, JOHN, CHAMBER ORCHESTRA**Symphony No. 2 in D major (London)**
(Haydn)

- C1608 { 1st Movement—Adagio—Allegro
Parts 1 and 2
2nd Movement—Andante. Part 1
C1609 { 2nd Movement—Andante. Parts 2 & 3
3rd Movement—Menuetto—Trio
Part 1
C1610 { 3rd Movement—Menuetto—Trio
Part 2
4th Movement—Allegro spiritoso
Parts 1 and 2

Serenade—A Little Night Music (Eine Kleine Nachtmusik) (Mozart)

- C1655 { 1st Movement—Allegro
2nd Movement—Romanze—Andante
Part 1
2nd Movement—Romanze—Andante
Part 2
C1656 { 3rd Movement—Menuetto—Allegretto
—Trio
4th Movement—Rondo—Allegro
Parts 1 and 2

BERLIN PHILHARMONIC ORCHESTRA
(Conducted by Dr. Leo Blech)

- D1365 { Carnaval Romain—Overture (Berlioz)
In two parts
D1498 { Damnation of Faust (Berlioz)—Hun-
garian March
Tannhauser (Wagner)—March

BOSTON SYMPHONY ORCHESTRA

(Conducted by Serge Koussevitzky)

- ED11 { Wiener blut—Waltz (Strauss)
Frühlingsstimmen—Waltz (Strauss)

CHICAGO SYMPHONY ORCHESTRA
(Conducted by Frederick Stock)

- ED5 { Valse triste (Sibelius)
Funeral march of a marionette
(Gounod) San Francisco Symp. Orc.
ED9 { Serenade (Volkman)—Flight of the
bumble bee (Rimsky-Korsakoff)
Marche militaire (Schubert) San
Francisco Orchestra
D1432 { Xerxes (Handel)—Largo
Slavonic Dance No. 1 (Dvorak)
Roses of the south (Strauss)—Waltz
D1452 { Wine, women and song (Strauss)—
Waltz

DETROIT SYMPHONY ORCHESTRA

(Conducted by Ossip Gabrilowitsch)

- E522 { Spanish Rhapsody (Chabrier)
Parts 1 and 2

LA SCALA ORCHESTRA

- C4802 { Tannhauser (Wagner)—Overture.
Parts 1 and 2

LONDON SYMPHONY ORCHESTRA (Conductor, Albert Coates)

- D1219 { The Mastersingers of Nuremberg
(Wagner)—Prelude to Act III
In 2 Parts

(Conducted by Sir E. Elgar)

Symphony No. 2 in E flat, Op. 63 (Elgar)

- D1230 { 1st Movement—Allegro vivace e nobile-
mente. Parts 1 and 2
D1231 { 1st Movement. Parts 3 and 4
D1232 { 2nd Movement—Larghetto
Parts 1 and 2

**LABELS—B and EA (10-inch Plum)
C (12-inch Plum)****E (10-inch Black)
D and ED (12-inch Black)**

Orchestras

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"GREATEST ARTISTS—FINEST RECORDING!"

LONDON SYMPHONY ORCHESTRA— Continued

- D1233 { 2nd Movement. Part 3
3rd Movement—Rondo (Presto)
Part 1
- D1234 { 3rd Movement. Part 2
4th Movement—Moderato e maestoso
Part 1
- D1235 { 4th Movement. Parts 2 and 3
Album with each set.
- D1236 { *Chanson de Matin* (Elgar)
Chanson de Nuit (Elgar). R.A.H.
Orchestra

(Conducted by Hermann Abendroth) Symphony No. 4 in E minor, Op. 98 (Brahms)

- D1265 { 1st Movement—Allegro non troppo
Parts 1 and 2
- D1266 { 1st Movement—Allegro non troppo
Part 3
2nd Movement—Andante moderato
Part 1
- D1267 { 2nd Movement—Andante moderato
Parts 2 and 3
2nd Movement—Andante moderato
Part 4
- D1268 { 3rd Movement—Allegro giocoso
Part 1
3rd Movement—Allegro giocoso
Part 2
- D1269 { 4th Movement—Allegro energico e
passionato. Part 1
- D1270 { 4th Movement—Allegro energico
Parts 2 and 3
Album free with complete set.

(Conducted by Siegfried Wagner)

- D1258 { *Lohengrin*—Prelude (Wagner)
In two parts.
- D1271 { *Huldigungs march* (Wagner)
In two parts

(Conducted by Albert Coates) Symphony in C major, No. 41 (The "Jupiter") (Mozart)

- D1359 { 1st Movement—Allegro vivace
Parts 1 and 2
- D1360 { 2nd Movement—Andante cantabile
Parts 1 and 2
- D1361 { 4th Movement—Molto allegro
Parts 1 and 2
- D1362 { 3rd Movement—Menuetto
"Impressario" (Mozart)—Overture
With Art Album

(Conducted by Pablo Casals)

Variations on a theme by Haydn, Op. 56A (Brahms)

- { Theme and Variation, No. 1—Poco piu
animato
- D1376 { (a) Variation No. 2—Piu vivace
(b) Variation No. 3—Con moto
(a) Variation No. 4—Andante con
moto
- D1377 { (b) Variation No. 5—Vivace
(a) Variation No. 6—Vivace
(b) Variation No. 7—Grazioso
- D1378 { Variation No. 8—Presto non troppo
Finale—Andante

(Conducted by Dr. Leo Blech) Symphony No. 7 in C major (Schubert)

- D1390 { 1st Movement—Andante—Allegro ma
non troppo. Parts 1 and 2
- D1391 { 1st Movement—Andante—Allegro ma
non troppo. Part 3
4th Movement—Finale—Allegro
vivace. Part 3
- D1392 { 2nd Movement—Andante con moto
Parts 1 and 2
- D1393 { 2nd Movement—Andante con moto
Parts 3 and 4
- D1394 { 3rd Movement—Scherzo—Allegro
vivace. Parts 1 and 2
- D1395 { 4th Movement—Finale—Allegro
vivace. Parts 1 and 2
Handsome Album free with each set.

(Conducted by Pablo Casals) D1409 { *Coriolan Overture* (Beethoven) In two parts

(Conducted by Albert Coates) Till's Merry Pranks, Op. 28 (R. Strauss) D1418 Parts 1 and 2 D1419 Parts 3 and 4

The Four fountains of Rome (Respighi)

- D1429 { The fountain of Valle Giulia at dawn
(a) The Triton fountain at morn
(b) The fountain of Trevi at mid-day
- D1430 { (a) The fountain of Trevi (Continued)
(b) The Villa Medici fountain at sunset
The Villa Medici fountain (Continued)

(Conducted by Geoffrey Toye) D1442 *Brigg fair* (Delius). Parts 1 and 2 D1443 *Brigg fair* (Delius). Parts 3 and 4

(Conducted by Hermann Abendroth) Symphony No. 1 in C minor, Op. 68 (Brahms)

- D1454 { 1st Movement. Parts 1 and 2
- D1455 { 1st Movement. Part 3
2nd Movement. Part 1
- D1456 { 2nd Movement. Part 2
3rd Movement
- D1457 { 4th Movement. Parts 1 and 2
- D1458 { 4th Movement. Parts 3 and 4
Album free with each set.
- D1491 { *Czar Sultan*—Suite No. 3. (Rimsky-
Korsakov). Parts 1 and 2
- Petroushka (Stravinsky) (Album Series 54)
- D1521 { 1st Tableau—The Mid-Lent Fair
1st Tableau—Russian Dance
- D1522 { 2nd Tableau—Petroushka's Room
3rd Tableau—The Moor's Room
- D1523 { 3rd Tableau—Petroushka interrupts
the Moor and the Ballerina
4th Tableau—The Fair towards Even-
ing—Nursemaids' Dance

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

LONDON SYMPHONY ORCHESTRA—
Continued.

- D1524 { 4th Tableau—Gypsies' Dance—Coachmen's Dance—Masked Revelry
Petroushka is slain—His Ghost haunts the Magician

(Conducted by Albert Coates)

Death and Transfiguration, Op. 24 (R. Strauss)
(Tod und Verklärung)

- D1525 Parts 1 and 2

- D1526 Parts 3 and 4

- D1527 { Part 5
Overture in D minor (Handel, Arr. Elgar)

- D1560 { Fantasia and Fugue (Bach, Arr. Elgar). Parts 1 and 2

- D1616 { Les Preludes (Liszt)
Parts 1 and 2

- D1617 { Les Preludes (Liszt)
Parts 3 and 4

- D1631 { Faust—Overture (Wagner)
Parts 1 and 2

Wand of Youth—Suite No. 1 (Elgar)

- D1636 { (a) Overture; (b) Serenade
(a) Minuet; (b) Sun Dance

- D1637 { Fairy Pipers
Slumber Dance

- D1638 { Fairies and Giants
Minuet from "Beau Brummel" (Elgar)

Wand of Youth—Suite No. 2 (Elgar)

- D1649 { March
(a) Little Bells
(b) Moths and Butterflies

- D1650 { Fountain Dance
(a) Tame Bears; (b) Wild Bears
(Album Series No. 80.)

(Conducted by Geoffrey Toye)

- D1696 { In a summer garden (Delius)
Parts 1 and 2

- D1697 { In a summer garden (Delius). Part 3
A song before sunrise (Delius). New Symphony Orchestra

MEMBERS OF LA SCALA ORCHESTRA
MILAN (Conductor: Ettore Panizza)

- D1488 { Don Juan (Napravnik)—Song of the nightingale
Secret of Susanna (Wolf-Ferrari)—Overture

- C1654 { Daughter of the Regiment (Donizetti)—Overture. Parts 1 and 2

NEW SYMPHONY ORCHESTRA

(Conducted by Sir Landon Ronald)

Symphony No. 5 in E Minor, Op. 64)
(Tchaikovsky)

- D1511 { 1st Movement—Allegro con anima
Parts 1 and 2

- D1512 { 1st Movement—Allegro con anima
Parts 3 and 4

- D1513 { 2nd Movement—Andante cantabile
Parts 1 and 2

- D1514 { 2nd Movement—Andante cantabile
Part 3

- D1515 { 3rd Movement—Valse—Allegro moderato. Part 1

- D1515 { 3rd Movement—Valse—Allegro moderato. Part 2

- D1515 { 4th Movement—Finale—Andante maestoso—Allegro vivace. Part 1

- D1515 { 4th Movement—Finale—Andante maestoso—Allegro vivace. Part 2

- D1516 { 4th Movement—Finale—Andante maestoso—Moderato assai e molto maestoso. Part 3

(Issued in Album No. 73)

Le Cid (Massenet)—Ballet Music

- C1638 Parts 1 and 2

- C1639 Parts 3 and 4

Henry VIII. Dances (Edward German)

- B2981 { Shepherds' Dance

- B2981 { (a) Morris Dance; (b) Torch Dance

Nell Gwynn Dances (Edward German)

- B2987 { No. 1—Country Dance

- B2987 { No. 2—Pastoral Dance

- B3036 { No. 3—Merrymakers' Dance

- B3036 { Minuet (Boccherini)

NEW YORK PHILHARMONIC ORCHESTRA (Conducted by William Mengelberg)

- D1056 { Flying Dutchman (Wagner)—Overture. Parts 1 and 2

NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA

(Conducted by Arturo Toscanini)

"Clock" Symphony in D Major (Haydn)

(Album Series No. 82)

- D1668 Adagio—Presto. Parts 1 and 2

- D1669 Andante. Parts 1 and 2

- D1670 Menuetto—Allegretto. Parts 1 and 2

- D1671 { Finale—Vivace
Midsummer Night's Dream (Mendelssohn)—Scherzo

ORCHESTRE ROYAL DES GUIDES
BELGES (Conductor: A. Prevost) (Band)

- B2865 { Brabanconne (Gevaert)—Vers l'avenir (Gevaert)

- B2865 { Legere artillerie (Jongers)

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

Orchestras

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"GREATEST ARTISTS—FINEST RECORDING!"

PHILADELPHIA SYMPHONY ORCHESTRA (Conducted by Leopold Stokowski)

D1046 { Marche Slave, Op. 31 (Tchaikovsky)
Parts 1 and 2

D1121 { Danse Macabre, Op. 40 (Saint-Saens). Parts 1 and 2

Casse-Noisette (Nutcracker) Suite (Tchaikovsky)

D1214 { (a) Miniature Overture
(b) Marche
(c) Dance of the sugar plum fairy

D1215 { Arab Dance (Danse Arabe)
(a) Chinese Dance (Danse Chinoise)
(b) Dance of the Flutes (Dance des Mirlitons)

D1216 { Waltz of the Flowers (Valse des Fleurs). Parts 1 and 2

D1285 { Invitation to the waltz (Weber)
In two parts

D1296 { Hungarian Rhapsody No. 2 (Liszt)
In two parts

Symphony in D minor (Cesar Franck)

D1404 { 1st Movement—Lento—Allegro
Parts 1 and 2

D1405 { 1st Movement—Lento—Allegro
(Continued). Parts 3 and 4

D1406 { 2nd Movement—Allegretto
Parts 1 and 2

D1407 { 2nd Movement—Allegretto (Continued)
Part 3

D1408 { 3rd Movement—Allegro. Part 1
3rd Movement—Allegro (Continued)
Parts 2 and 3

Handsome Album free with complete set.

D1427 { Fire bird (Strawinsky)—Dance of the
fire bird
Khovantchina (Moussorgsky)—
Entr'acte Act IV.

D1428 { Toccata and fugue in D minor
(Bach). In two parts

"Scheherazade"—Symphonic Suite (Rimsky-Korsakoff)

D1436 { 1st Movement—The sea and the
vessel of Sinbad. Parts 1 and 2

D1437 { 2nd Movement—The tale of Prince
Kalender. Parts 1 and 2

D1438 { 2nd Movement—The tale of Prince
Kalender. Part 3
3rd Movement—The young Prince and
the young Princess. Part 1

D1439 { 3rd Movement—The young Prince and
the young Princess. Part 2
4th Movement—Festival of Bagdad
Part 1

D1440 { 4th Movement—Festival of Bagdad
Part 2

4th Movement—The vessel is wrecked
Handsome Album free with complete set.

D1463 { Lohengrin (Wagner)—Prelude
Parts 1 and 2

D1464 { I call upon Thee, Jesus (Bach)
Prelude in E flat minor (Bach)

Symphony No. 1 in C Minor, Op. 68 (Brahms)

D1499 { 1st Movement—Un poco sostenuto—
Allegro. Parts 1 and 2

D1500 { 1st Movement—Allegro. Part 3
2nd Movement—Andante sostenuto
Part 1

D1501 { 2nd Movement—Andante sostenuto
Part 2

D1502 { 3rd Movement—Un poco allegretto e
grazioso

D1503 { 4th Movement—Adagio—Piu andante
4th Movement—Andante—Allegro non
troppo ma con brio

D1503 { 4th Movement—Allegro
Parts 1 and 2

Album (Series 49) presented free with each set.

D1618 { Carmen (Bizet)—March of the
Smugglers
Carmen (Bizet)—Soldiers Changing
the Guard

Symphony No. 7 in A Major, Op. 92 (Beethoven)

(Album Series No. 79.)

D1639 { 1st Movement—Poco sostenuto—
Vivace. Parts 1 and 2

D1640 { 1st Movement—Poco sostenuto—
Vivace. Part 3

D1641 { 2nd Movement—Allegretto. Part 1
2nd Movement—Allegretto
Parts 2 and 3

D1642 { 3rd Movement—Presto
Parts 1 and 2

D1643 { 4th Movement—Allegro con brio
Parts 1 and 2

ED2 { Blue Danube Waltz (Strauss)
Tales of Vienna Woods Waltz
(Strauss)

ED3 { Rienzi (Wagner)—Overture
Parts 1 and 2

ED4 { Rienzi (Wagner)—Overture. Part 3
Twilight of the Gods (Wagner)—Con-
cluding scene

ED7 { Damnation of Faust (Berlioz)—
Rakoczy March
Samson et Dalila (Saint-Saens)—
Bacchanale

E507 { Nocturne No. 2 (Debussy)—Fetes
Parts 1 and 2

E521 { Danse Orientale (Glazounov)
March of the Caucasian Chief
(Ippolitov-Ivanov)

E531 { Carmen (Bizet)—Prelude to Act 1
Carmen (Bizet)—Entr'acte Act 4

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

ROYAL ALBERT HALL ORCHESTRA

(late New Symphony Orchestra)

Conductors and abbreviations:

Sir Landon Ronald - - L.R.

Sir Edward Elgar - - E.E.

Eugene Goossens - - G.I.

Edward German - - G.2.

E461 { Carmen (*Bizet*)—Prelude to Act I.
Carmen (*Bizet*)—Prelude to Act II.

D137 { Carmen (*Bizet*)—Prelude (80) L.R.
Cavalleria Rusticana (*Mascagni*)—
Intermezzo (81) L.R.

{ Henry VIII. Dances (*German*)—
Shepherd's dance L.R.

D143 { Henry VIII. Dances (*German*)—
Morris dance and Torch dance G.2.

*D166 { Ruy Blas (*Mendelssohn*)—Overture
(81) L.R.
Wedding march (*Mendelssohn*) (80)
L.R.

*D659 { Mme. Butterfly (*Puccini*)—Selections
In 2 Parts L.R.
D1018 { La Boutique Fantasque (*Rossini-
Respighi*). In 2 Parts

D1034 { Midsummer Night's Dream (*Men-
delssohn*)—Nocturne. Parts 1 and
2 L.R.

Symphony No. 4 in F minor, Op. 36 (*Tchai-
kovsky*) L.R.

D1037 { 1st Mvt.—Andante sostenuto—Mod-
erato con anima. Parts 1 and 2

D1038 { 1st Mvt.—Moderato con anima. Parts
3 and 4

D1039 { 2nd Mvt.—Andantino in modo di can-
zona. Parts 1 and 2

D1040 { 3rd Mvt.—Scherzo. Parts 1 and 2

D1041 { 4th Mvt.—Finale—Allegro con fuoco.
Parts 1 and 2
(Album presented with each set)

D1051 { Leonora Overture No. 3 (*Beethoven*)
Parts 1 and 2 L.R.

D1052 { Leonora Overture No. 3 (*Beethoven*)
Part 3 L.R.

{ Rosamunde (*Schubert*)—Ballet Music
in G

D1062 { Carnival Overture (*Dvorak*) In
2 Parts. L.R.

Lyric Suite (*Grieg*). In 4 Parts L..R

D1081 { Shepherd boy
Norwegian Rustic March

D1082 { Nocturne
March of the dwarfs

D1089 { Finlandia (*Sibelius*) Symphonic Poem
(In 2 parts) L.R.

D1102 { Pomp and Circumstance March.
No. 1 in D (*Elgar*) E.E.

{ Pomp and Circumstance March.
No. 2 in A minor (*Elgar*) E.E.

D1110 { Cockaigne Overture (*Elgar*). Parts 1
and 2 E.E.

D1111 { Cockaigne Overture (*Elgar*) Parts 3
and 4 E.E.

D1128 { Prelude l'Après-midi d'un Faune
(*Debussy*). Parts 1 and 2 L.R.

Symphony No. 5 in C minor, Op. 67 (*Bee-
thoven*) (Handsome Album presented with
each set)

D1150 Allegro con brio. Parts 1 and 2

D1151 Andante con moto. Parts 1 and 2

D1152 Allegro (Scherzo). Parts 1 and 2

{ Allegro (Finale). Part 1

D1153 Allegro (Finale). Parts 2 and 3

The "Enigma" Variations, Op. 36 (*Elgar*)
(Handsome Album presented with each set)
(Conducted by Sir Edward Elgar, O.M.)

D1154 { Theme—Variation 1

Variations 2, 3 and 4

D1155 { Variations 5, 6 and 7

Variations 8 and 9

D1156 { Variations 10 and 11

Variations 12 and 13

Variation 14

D1157 { "The Light of Life," Op. 29—Medi-
tation (*Edward Elgar*)

Symphony No. 5 in E minor ("From the
New World") (*Dvorak*) (Handsome Album
presented with each set)

D1250 Adagio. Parts 1 and 2

D1251 Largo. Parts 1 and 2

D1252 { Largo. Part 3

{ Scherzo—Molto Vivace. Part 2

D1253 { Scherzo—Molto Vivace. Part 2

{ Allegro Con Fuoco. Part 1

D1254 Allegro Con Fuoco. Parts 2 and 3

ROYAL OPERA ORCHESTRA, Covent Garden (Conductor, Eugene Goossens)

C1279 { Marche Hongroise (*Berlioz*)

{ Marche Militaire (*Schubert*)

C1280 { Overture 1812 (*Tchaikovsky*)

Parts 1 and 2

C1281 { Overture 1812 (*Tchaikovsky*). Part 2

{ Eugen Onegin—Waltz (*Tchaikovsky*)

C1287 { Scheherazade (*Rimsky-Korsakoff*)

Parts 1 and 2

C1288 { Scheherazade (*Rimsky-Korsakoff*)

Parts 3 and 4

Unfinished Symphony (*Schubert*)

C1294 Allegro. Parts 1 and 2

C1295 { Allegro. Part 3

{ Andante. Part 1

C1296 Andante. Parts 2 and 3

Peer Gynt Suite (*Grieg*)

C1298 { Morning

{ Death of Ase

C1299 { Anitra's Dance

{ In the Hall of the Mountain King

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Orchestras

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"GREATEST ARTISTS—FINEST RECORDING!"

ROYAL OPERA ORCHESTRA—Contd. (Conductor: Lawrence Collingwood)

Symphony in G minor (Mozart)

C1347 Allegro molto. In two parts

C1348 Andante. In two parts

C1349 { Minuet
Finale—Allegro assai

Sylvia Ballet (Delibes)

C1417 { (a) Prelude; (b) The huntress

C1418 { (a) Intermezzo; (b) Valse lente
Pizzicato et Procession de Bacchus

C1469 { In two parts
Shepherd Fennel's dance (Balfour-Gardiner)

{ Sleeping beauty—Panorama
(Tchaikowsky)

(Conductor, Dr. Malcolm Sargent)

William Tell—Overture (Rossini)

B2437 { Andante

{ The Storm

B2438 { Andante Pastorale

{ Allegro

B2618 { Berceuse (Jarnefeldt)

{ Praeludium (Jarnefeldt)

C1319 { Prelude from "L'Arlesienne" Suite

{ (Bizet). Parts 1 and 2 (Goossens)

C1320 { L'Arlesienne (Bizet)—Adagietto

{ (Goossens)

C1332 { L'Arlesienne (Bizet)—Farandole

{ "Turandot" (Puccini)—Selection.

{ Parts 1 and 2

C1415 { Hungarian dance No. 5 (Brahms)

{ Sleeping beauty (Tchaikowsky)—Waltz

C1424 { Carmen (Bizet)—Entr'acte Act 4

{ Carmen (Bizet)—Ballet music

(Conductor, G. W. Byng)

Faust Ballet Music (Gounod)

C1462 { 1st and 2nd Movements

{ 3rd and 4th Movements

C1463 { 5th and 6th Movements

{ 7th Movement

SAN FRANCISCO SYMPHONY

ORCHESTRA

(Conducted by Alfred Hertz)

D1272 { Caprice Viennois (Kreisler)

{ Coppelias Ballet (Dance of the Auto-

{ matons and Waltz) (Delibes)

D1492 { Valse de Concert (Op. 47)

{ (Glazounoff). In two parts

D1568 { A Midsummer Night's Dream—

{ Wedding March (Mendelssohn)

{ Rosamunde—Entr'acte (Schubert)

A Midsummer Night's Dream (Mendelssohn)

D1626 { Overture. Parts 1 and 2

D1627 { Overture. Part 3

{ Scherzo

ED5 { Funeral March of a Marionette

{ (Gounod)

{ Valse Triste (Sibelius). Chicago

{ Symphony Orchestra

ED6 { (a) Serenade (Moszkowski)

{ (b) Aubade (Auber)

{ Liebesleid (Kreisler)

ED9 { Marche militaire (Schubert).

{ Serenade (Volkman)—Flight of the

{ bumble bee (Rimsky-Korsakoff)

{ Chicago Orchestra

STATE OPERA ORCHESTRA, Berlin

(Conducted by Dr. Leo Blech)

D1224 { The Marriage of Figaro (Mozart)—

{ Overture

D1246 { Cosi Fan Tutte (Mozart)—Overture

{ Mignon (Thomas)—Overture

{ Parts 1 and 2

D1249 { Freischutz (Weber)—Overture

{ Parts 1 and 2

D1294 { Barbieri di Siviglia (Rossini)—

{ Overture. In two parts

D1314 { Mastersingers (Wagner)—Overture.

{ In two parts

D1316 { Oberon (Weber)—Overture. In two

{ Parts

D1317 { Tannhauser (Wagner)—Overture. In

{ two parts

D1318 { Tannhauser (Wagner)—Overture Part 3

{ Tannhauser (Wagner)—Pilgrims'

{ Chorus. Opera Chorus

D1531 { Siegfried (Wagner)—Forest murmurs

{ Parts 1 and 2

D1593 { Capriccio Italien (Tchaikowsky), Op.

{ 45. Parts 1 and 2

D1624 { German Dances (Mozart)

{ Parts 1 and 2

D1625 { Polonaise No. 2 (Liszt)

{ Parts 1 and 2

E464 { Magic Flute (Mozart)—Overture. In

{ two parts

(Conducted by Otto Klemperer)

E476 { Tristan and Isolde (Wagner)—Pre-

{ lude. Parts 1 and 2

E477 { Tristan and Isolde (Wagner)—Pre-

{ lude. Parts 3 and 4

(Conducted by Ernst Viebig)

C1394 { Poet and Peasant (Suppe)—Overture

{ In two parts

C1506 { Martha (Flotow)—Overture

{ In two parts.

C1527 { The beautiful Galathea (Suppe)—

{ Overture. In two parts

(Conducted by Erich Kleiber)

Symphony No. 39 in E Flat (Mozart)

D1448 { 1st Movement—Adagio—Allegro

{ Parts 1 and 2

D1449 { 2nd Movement—Andante

{ Parts 1 and 2

D1450 { 3rd Movement—Menuet—Allegretto

{ 4th Movement—Finale—Allegro

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

ST. LOUIS SYMPHONY ORCHESTRA

(Conducted by R. Ganz)

- D1299 { *Fingal's Cave*—Overture (*Mendelssohn*). Parts 1 and 2

SYMPHONY ORCHESTRA, THE

Conductors and abbreviations:

| | | |
|--------------------------|-------|-------|
| Albert Coates | - - - | A.C. |
| Sir Edward Elgar, O.M. | - - - | E.E. |
| Edward German | - - - | G. 2. |
| Percy Pitt | - - - | P.P. |
| Dr. Ethell Smyth | - - - | E.S. |
| Sir C. Villiers Stanford | - - - | V.S. |
| M. Coppola | - - - | M.C. |

- *D561 { *Siegfried (Wagner)*—Forest murmurs. Parts 1 and 2 P.P.
- *D909 { *Salome (Strauss)*—Dance of the seven veils. In 2 Parts A.C.
- D1025 { *Parsifal (Wagner)*—Prelude. Parts 1 and 2 A.C.
- D1026 { *Parsifal (Wagner)*—Prelude. Part 3 A.C.
- D1026 { *Parsifal (Wagner)*—Gurnemanz reproaches Parsifal A.C.
- D1030 { *Parsifal (Wagner)*—Klingsor's magic garden. Parts 1 and 2 A.C.
- D1031 { *Parsifal (Wagner)*—Good Friday music. In 2 Parts A.C.
- D1054 { *Lohengrin (Wagner)*—Prelude to Act III. A.C.
- D1054 { *Lohengrin (Wagner)*—Bridal chorus (With Chorus) A.C.
- D1071 { *Tannhauser (Wagner)*—Venusberg music and bacchanale. In 2 Parts A.C.
- D1072 { *Tannhauser (Wagner)*—Venusberg music. Part 3 (With Chorus) A.C.
- D1072 { *Tannhauser (Wagner)*—Prelude to Act III. A.C.
- D1079 { *Valkyrie (Wagner)*—Wotan's farewell and Magic Fire scene. In 2 Parts A.C.
- D1080 { *Twilight of the Gods (Wagner)*—Siegfried's journey to the Rhine. In 2 Parts A.C.
- D1088 { *Valkyrie (Wagner)*—Ride of the Valkyries A.C.
- D1088 { *Rheingold (Wagner)*—Introduction A.C.
- D1092 { *Twilight of the Gods (Wagner)*—Funeral March. In 2 Parts A.C.
- D1117 { *Rheingold (Wagner)*—Entrance of the Gods into Valhalla—Parts 1 and 2 A.C.
- *D1129 { *The Planets (Holst)*—Jupiter (2 pts) A.C.
- D1138 { *Tannhauser (Wagner)*—Overture Parts 1 and 2 A.C.
- D1139 { *Tannhauser (Wagner)*—Overture. Part 3 A.C.
- D1139 { *Mastersingers of Nuremberg (Wagner)*—Dance of the Apprentices A.C.

Symphony No. 3 in E flat, Op. 55 ("Eroica") (*Beethoven*) (Complete on 6 records with handsome album) A.C.

- D1158 { *Allegro Con Brio*. Parts 1 and 2
- D1159 { *Allegro Con Brio*. Part 3
- D1160 { *Adagio Assai (Funeral March)*. Part 1
- D1161 { *Adagio Assai*. Parts 2 and 3
- D1161 { *Adagio Assai*. Part 4
- D1162 { *Scherzo—Allegro Vivace*
- D1162 { *Allegro Molto (Finale)*. Parts 1 and 2
- D1163 { *Allegro Molto*. Part 3
- D1163 { *Prometheus Overture (Beethoven)*

Symphony No. 9 in D minor, Op. 125 ("Choral") (*Beethoven*). *Philharmonic Choir*. Soloists: Elsie Suddaby, Nellie Walker, Walter Widdop and Stuart Robertson. (Complete on 8 records with handsome Album) A.C.

- D1164 { *Allegro Non Troppo*. Parts 1 and 2
- D1165 { *Allegro Non Troppo*. Part 3
- D1166 { *Scherzo*. Part 1
- D1166 { *Scherzo*. Parts 2 and 3
- D1167 { *Scherzo*. Part 4
- D1168 { *Adagio and Andante*. Part 1
- D1168 { *Adagio and Andante*. Parts 2 and 3
- D1169 { *Presto—Finale*. Parts 1 and 2
- D1170 { *Presto—Finale*. Parts 3 and 4
- D1171 { *Presto—Finale*. Parts 5 and 6

Symphony "Pathétique" in B minor No. 6 (*Tchaikovsky*) A.C.

- D1190 { *Adagio*. Parts 1 and 2
- D1191 { *Adagio*. Parts 3 and 4
- D1192 { *Allegro Con Grazia*. Parts 1 and 2
- D1193 { *Allegro Molto Vivace*. Parts 1 and 2
- D1194 { *Adagio Lamentoso*. Parts 1 and 2
- D1194 { *Adagio Lamentoso*. Parts 3 and 4
- D1210 { *Prince Igor (Borodin)* Overture Parts 1 and 2 A.C.
- D1260 { *Mastersingers of Nurnberg (Wagner)*—Overture. In two parts A.C.
- D1308 { *The Planets (Holst)*—No. 3, Mercury A.C.
- D1308 { *The Perfect Fool (Holst)*—Dance of the Spirits A.C.
- D1309 { *Don Juan—Symphonic Poem (R. Strauss)*. Parts 1 and 2 A.C.
- D1310 { *Don Juan (R. Strauss)* Parts 3 and 4 A.C.
- D1311 { *Oberon (Weber)*—Overture. In two parts A.C.
- D1453 { *L'Amour Sorcier (De Falla)*—Ritual Fire Dance P.C.
- D1453 { *La Vida Breve (De Falla)*—Spanish Dance P.C.

(With Pianoforte Solo by Madame Van Barentzen) *Nights in the Gardens of Spain (De Falla)* M.C.

- D1569 { (1) *Au Generalife*. Part 1
- D1569 { (2) *Au Generalife*. Part 2
- D1570 { (3) *Danse Lontaine*
- D1570 { (4) *Dans les Jardins de la Sierra de Cordoue*

Operatic Records are also listed in special section under their particular opera. For best results use only "His Master's Voice" Needles.

Orchestras

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"HIS MASTER'S VOICE" RECORDS

SYMPHONY ORCHESTRA—Continued

- D1571 { (5) Dans les Jardins de la Sierra de Cordoue. Part 2
Andaluza (*De Falla*)
For other Records, see also under "Chorus and Symphony Orchestra." (Page 75).

TIVOLI (AUGMENTED) ORCHESTRA

(Conducted by Richard Strauss)

Excerpts from "Rosenkavalier" (*Strauss*)
(Album presented with complete set)

- D1094 { Presentation of the silver rose
Waltz movements
D1095 Trio and Finale, Act III. In 2 Parts
D1096 Introduction to Act I. In 2 Parts
(a) Octavian and Sophie—Duet
(b) Presentation March
D1097 { Midsummer Night's Dream (*Mendelssohn*)—Scherzo. Played by R. Albert Hall Orchestra

VIENNA PHILHARMONIC ORCH.

(Conducted by Franz Schalk)

The "Pastoral" Symphony (Symphony No. 6 in F Major) (*Beethoven*)

- D1473 { 1st Movement—Allegro ma non troppo
Parts 1 and 2
D1474 { 2nd Movement—Scene at the brook
—Andante molto mosso
Parts 1 and 2
D1475 { 2nd Movement—Andante molto mosso
Parts 3 and 4
D1476 { 3rd Movement—Peasants' merrymaking—Scherzo—Allegro
Parts 1 and 2
4th Movement—The Storm—Allegro
D1477 { 5th Movement—Shepherd's hymn
after the storm—Allegro
Parts 1 and 2

Handsome Album presented free with each set.

Symphony No. 8 in F Major (*Beethoven*)

- D1481 { Allegro vivace e con brio
Parts 1 and 2
D1482 Allegretto scherzando
Tempo di minueto
D1483 Allegro vivace
Parts 1 and 2
C1667 Morning, Noon and Night in Vienna
—Overture (*Von Suppe*). Pts. 1 & 2
C1685 Dörfeschwalben (Village swallows)
Waltz. Parts 1 and 2

(Conducted by Prof. Robert Heger)

Symphony in D Major ("The Prague")
(*Mozart*)

- C1686 Adagio and Allegro. Part 1
C1687 Andante. Parts 1 and 2
C1688 Finale—Presto
Allegro. Part 2

Light Orchestras.

DE GROOT AND PICCADILLY ORCH.

- B1117 { I passed by your window
Wait
B1162 Golden butterfly
Three o'clock in the morning
B1230 Because of love and you
Le Cygne. *De Groot* (*Violin*)
B1336 Alma de Dios
Clock is playing, The
B1602 Eleanor
Chanson—Melodie
B2020 Fräsqitta (*Lehar*)—Farewell my love
Storyland—Waltz
B2086 Serenade (*Toselli*)
Cradle me close in your arms
B2168 Rose Marie—Indian love call
Until (*Sanderson*)
B2237 { Temple bells ("Indian Love Lyrics")
Till I wake ("Indian Love Lyrics")
*B2261 In Shadowland
All alone (*I. Berlin*)
Only for you (*Strong*)
B2284 Serenade (*Schubert*). Violin, 'Cello
and Piano
B2298 Blue Danube (*Strauss*)—Waltz
Vienna blood (*Strauss*)—Waltz
B2343 Two little tired hands (*Croke*)
Dear love o' mine (*Briggs & Lewis*)
Old Spanish song (*Aubert*)
B2368 Les Millions d'Arlequin—Serenade
(*Drigo*)
B2418 For ever and for ever (*Tosti*)
Une heure d'amour (*Alexander*)
The Desert Song waltz ("The Desert
Song") (*Romberg*)
B2474 Evensong (*Easthope Martin*)
B2507 Midnight bells
One-way street
B2528 Charmaine
Bird songs at eventide
B2575 My beloved gondolier
Souvenir de Capri
B2684 The waltz dream (*O. Strauss*)—
Selection. In two parts
Songs my mother taught me
(*Dvorak*)
B2662 Together (*Henderson*)
B2713 If only I had you
Lolita
B2750 My angel (*Rapee*)
Wings (*Zamecnik*)
B2790 Happy (*Lee*)
Worrying (*Fairman*)
None but the weary heart
(*Tchaikovsky*)
B2857 Friend o' mine (*Sanderson*)
B2945 Merry Widow—Selection (*Lehar*)
Parts 1 and 2
B3084 Walddteufel Memories
Parts 1 and 2
C829 Parted
Maid of the Mountains—Valse

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

DE GROOT & PICC. ORC.—Contd.

- C1043 { *Cavalleria Rusticana* (*Mascagni*)—
Selection. In 2 Parts
- *C1080 { *Fantasia of Scottish airs*. In 2
Parts
- C1096 { *Rigoletto* (*Verdi*)—Selection. In 2
Parts
- C1194 { *Abide with me* (*Arne*)
Lost chord (*Sullivan*)
- C1218 { *Petite suite de concert* (*Coleridge-
Taylor*)
No. 1. *Le caprice de Nanette*
No. 2. *Demande et Reponse*
- C1233 { *Petite suite de concert* (*C. Taylor*)
No. 3. *Sonnet d' Amour*
No. 4. *Tarantelle Fretillante*
- C1257 { *Less than the dust* (*Four Indian Love
Lyrics*) (*Amy Woodforde-Finden*)
Kashmiri love song (*Pale Hands I
loved*)
- *C1262 { *Orphee aux Enfers*—Selection. In
2 Parts
- C1323 *Carmen* (*Bizet*)—Selection. 2 Parts

EIGHTEENTH CENTURY ORCHESTRA
(Conducted by F. Austin)

- D699 { *Beggar's Opera* (*Gay-Austin*)—Selec-
tion. Parts 1 and 2

HERBERT'S ORCHESTRA

- C4825 { *Mme. Butterfly* (*Puccini*)—*Fantasia
Dream of love* (*Liszt*)

IFF'S ORCHESTRA

- *C166 { *Merry Widow*—*Lancers*. Figs. I. to
IV.
- *C167 { *Merry Widow*—*Lancers*. Fig. V.
Merry Widow—*Waltz*
- *C168 { *Caledonian quadrilles*. Figs. I to
IV.
- *C169 { *Caledonian quadrilles*. Fig. V.
Valse Septembre

INTERNATIONAL ORCHESTRA

(Nathaniel Shilkret, Conductor)

- EB4 { In a Persian market (*Ketelbey*)
In a Chinese temple garden
(*Ketelbey*)

KAUFMANN FERDY, & HIS ORCHESTRA

- C1393 { *The Gypsy baron* (*Strauss*)—Selection
In two parts
- C1526 { *Czardas* (*Grossmann*)
Voices of spring—*Waltz* (*Strauss*)

KING, REGINALD, AND HIS ORCHESTRA

- B2903 { *Garden in the rain* (*Carroll Gibbons*)
The song I love (*De Sylva, Brown,
Henderson*)

LIGHT OPERA ORCHESTRA

- D18 { *Merrie England*—*Introduction*
Merrie England—*Sing a-down a-
down*
- D563 *Patience*—*Overture*. In 2 Parts
- D632 *Iolanthe*—*Opening Chorus*
Iolanthe—*Overture*
- D1172 *Mikado*—*Overture*. In 2 Parts
The Gondoliers—*Overture*
- D1334 *The Gondoliers*—*Opening Scene*.
Chorus
- D1549 *Yeoman of the Guard*—*Overture*.
In 2 Parts
- D1678 *Pirates of Penzance*—*Overture* In
2 Parts

LYRIC THEATRE ORCHESTRA

- C1173 { *Crystal gazer, The*
Bells across the meadow. *Mayfair
Orchestra*

LYRIC THEATRE (HAMMERSMITH)
ORCHESTRA

- See "Beggars' Opera," ("Operas in English
Section")

MAYFAIR ORCHESTRA

- B872 { *Amerinda*—*Intermezzo* (*Smith*)
In a monastery garden
- B1325 { *Little doily's dance* (*Rayners*)
Parade of wooden soldiers (*Jessel*)
Tangi—Maori Lament (*A. Hill*)
- EA166 { *Waiaata Poi* (*A. Hill*)
(Conducted by Alfred Hill)
- EA266 { *Lake Music* (*Maori Cantata*) (*Hill*)
Waiaata Maori (*Hill*)
- C755 { *Chu Chin Chow*—Selections. In 2
Parts
- C783 { *Maid of the Mountains*—Selections.
In 2 Parts
- C1141 { *Madame Pompadour* (*Leo Fall*)—
Selections. In 2 Parts
- C1197 *Rose Marie*—Selection. In 2 Parts

MEREDITH-KAY'S ORCHESTRA

- C1231 { *Foursome, Strathspeys and Reels*.
In 2 Parts

NATIONAL SYMPHONY ORCHESTRA

- EB20 { *Boheme Puccini*—*Fantasia*. In two
parts

NEW LIGHT SYMPHONY ORCHESTRA

- FB18 { *Just a memory*
My blue heaven. *Salon Orchestra*
- C1308 { *In a clock store* (*Orth*)
A hunt in the black forest (*Voelker*)
- C1429 { *Mme. Butterfly* (*Puccini*)—Selection.
In two parts

NEW SYMPHONY ORCHESTRA

- C1553 { *Spanish Dance No. 1* (*Granados*)—
Oriente
Spanish Dance No. 2 (*Granados*)—
Andalouse

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

Light Orchestras

Ne

"HIS MASTER'S VOICE" RECORDS

NEW SYMPHONY ORCHESTRA— Continued.

- C1554 { Spanish Dance No. 3 (*Granados*)—
Rondalla Aragonesa
Triana (*Albeniz-Arbo*)
Peer Gynt Suite No. 2 (*Grieg*)
C1571 { Ingrid's lament
Arabian dance
C1572 { Peer Gynt's return
Solveig's song

NEW LIGHT SYMPHONY ORCHESTRA

- B2377 { Tales of Hoffmann—Barcarolle (*Of-
fenbach*)
Cavalleria Rusticana—Intermezzo
(*Mascagni*)
B2584 { Spanish Dance (*Moszkowski*)
Spanish Serenade (*Bizet*)
B2629 { At dawning (*Cudman*)
The waltzing doll (*Poldini*)
B2754 { Persiflage (*Francis*)
Scene de ballet (*Glazounoff*)
B2860 { Children's Overture (*Quilter*)
Parts 1 and 2
B2861 { Children's Overture (*Quilter*)
Parts 3 and 4

NEW MAYFAIR ORCHESTRA

- C1457 { Lilac Time (*Schubert-Clutsum*)—
Selections. In two parts.
C1531 { Show Boat—Selections In two
parts
C1576 { Sir Roger de Coverley
Post horn—Gallop
This Year of Grace—Selections (*N.
Coward*)
EB37 { Ah! Sweet mystery of life (From
"Naughty Marietta") (*V. Herbert*).
Waring's Concert Orchestra
Five o'Clock Girl (*H. Ruby*)—Selec-
tion
C1658 { Love Lies—Selection
C1660 { New Moon—Selections
Wake up and Dream—Selections

NEW QUEEN'S HALL LIGHT OR- CHESTRA

- Ballet Egyptian Suite (*Luigini*)
C1254 Parts 1 and 2
C1255 Parts 3 and 4
C1260 { The Merry Wives of Windsor—
(*Nicolai*)—Overture. Pts. 1 and 2

SALON ORCHESTRA

- EB18 { My blue heaven
Just a memory. *New Ligh Sym-
phony Orchestra*
EA252 { Charmaine
Me and my shadow
EA358 { Serenade (*Schubert*)
Serenade (*Toselli*)
EA633 { Pagan love song ("The Pagan")
Wedding of the painted doll
EA636 { Chinese lullaby
Sleepy valley

- B2169 { Nola (*Arndt*)
The glow worm idyll (*Lincke*)
B2362 { Two guitars—Russian Gypsy song
Black eyes—Russian Gypsy song
A little love, a little kiss (*Un peu
d'amour*) (*Silesu*)
B2415 { Little Star (*Estrellita*) (*Ponce*)
Moonlight and roses (*Moret*)
B2427 { Because I love you (*Irving Berlin*)
B2581 { Aloha sunset land
Chanson Bohemienne

SCOTCH COUNTRY DANCE OR- CHESTRA (Conducted by Michael Diack)

- E2166 { Haymakers, The
Triumph
*B2215 { Flowers of Edinburgh
Circassian circle

VICTOR CONCERT ORCHESTRA

(Conductor: Rosario Bourdon)

- EA240 { Amaryllis (Air Louis XIII.) (*Ghys*)
Minuet in G (*Paderewski*)

VICTOR SALON ORCHESTRA

- EA84 { Just a cottage small
Neapolitan nights
Indian love call ("Rose Marie")
EA186 { (*Friml*)
The world is waiting for the sunrise
(*Seitz*)
EA205 { Holy night (*Gruber*)
Silent night (*Adam*)

VICTOR SYMPHONY ORCHESTRA (Con- ductor, Rosario Bourdon)

- EB10 { Kamennoi-Ostrow (*Rubinstein*)
Liebestraum (*Liszt*)
Sylvia ballet (*Delibes*)—Cortege de
Bacchus
EB24 { Traviata (*Verdi*)—Prelude

(Conductor, Josef Pasternack)

- EB8 { Egmont overture (*Beethoven*)
In 2 Parts

WARING'S CONCERT ORCHESTRA

- EB37 { Ah! Sweet mystery of life (From
"Naughty Marietta") (*V. Herbert*)
This Year of Grace—Selections (*N.
Coward*). *New Mayfair Orchestra*

WEBER, MAREK AND HIS ORCHESTRA

- C1407 { Moonlight on the Alster (*Fetras*)
—Waltz
Wine, women and song (*Strauss*)—
Waltz
C1413 { Tosca (*Puccini*)—Potpourri
Parts 1 and 2
C1507 { Vienna by night (*Komzak*)
In two parts
C1511 { Faust (*Gounod*)—Selection
In two parts

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

WEBER, MAREK AND HIS ORCHESTRA —Continued.

- C1528 { Beggar Student (*Millocker*)—Selection. Parts 1 and 2
C1544 { Potpourri of waltzes (*Robrecht*)
In two parts
C1630 { My darling—Waltz (*Waldteufel*)
Rustle of spring (*Sinding*)
C1679 { Lehariana (*J. Geiger*)
Parts 1 and 2
C1735 { Pagliacci (*Leoncavallo*)—Selection
Parts 1 and 2
B2406 { Tales from the Vienna Woods—
Waltz (*Strauss*). Parts 1 and 2
B3026 { Coeur Brise (*Gillet*)
Menuet No. 1 (*Paderewski*)

WHITEMAN, PAUL, AND HIS CONCERT ORCHESTRA

- EB26 { Suite of Serenades (*Herbert*)
(a) Spanish; (b) Chinese
(a) Cuban; (b) Oriental
EB31 { Metropolis—A Blue Fantasia (*Grote*)
Parts 1 and 2
EB32 { Metropolis—A Blue Fantasia (*Grote*)
Parts 3 and 4
C1505 { Ol' man river (*With Paul Robeson and Chorus*)
Show Boat—Vocal Gems (*With Chorus*)
Mississippi Suite (A Tone Journey) (*F. Grofe*)
C1574 { Part 1—Introducing: "Huckleberry Finn," "Old Creole Days"
Part 2—Introducing: "Mardi Gras"
C1607 { Caprice Futuristic (*Malneck-Signorelli*)
High Water (*Brennan-McCardy*)

DANCE ORCHESTRAS.

AARONSON, IRVING, AND HIS COMMANDERS

- EA513 All by yourself in the moonlight—Fox-Trot
EA331 An' furthermore—Fox-Trot
EA513 If I had you—Fox-Trot
EA466 I'll get by as long as I have you—Fox-Trot
EA344 Let's misbehave—Fox-Trot
EA460 My Scandinavian gal—Fox-Trot
EA596 Outside—Fox-Trot

ALL STAR ORCHESTRA

- EA311 Chloe (Song of the swamp)—Fox-Trot
EA357 I just roll along—Fox-Trot
EA343 I must be dreaming—Fox-Trot
EA608 My dream memory—Fox-Trot
EA357 My melancholy baby—Fox-Trot
EA436 She didn't say "Yes" and she didn't say "No"—Fox-Trot
EA436 There's a rainbow 'round my shoulder—Fox-Trot
EA621 Steppin' along—Fox-Trot
EA621 Too wonderful for words—Fox-Trot

AMBROSE AND HIS ORCHESTRA

(At the Mayfair Hotel, London)

- B5487 Dance, little lady—Fox-Trot
B5487 Try to learn to love—Fox-Trot
EA492 Sweet Sue just you—Fox-Trot

ARDEN, V.—OHMAN, P., AND THEIR ORCHESTRA

- EA396 Chiquita—Waltz
EA401 Kiddie kapers—Fox-Trot
EA642 Love, your spell is everywhere
B5634 Lover come back to me—Fox-Trot
B5634 Marianne—Fox-Trot
EA401 Rag doll—Fox-Trot

ARNHEIM, GUS, AND HIS ORCHESTRA

- EA608 Lovable and sweet—Fox-Trot
EA604 Now I'm in love—Fox-Trot
EA604 One sweet kiss—Fox-Trot
EA583 Sleepy Valley—Waltz
EA583 This is Heaven—Fox-Trot

BENSON ORCHESTRA OF CHICAGO

- B1978 Tea for two—Fox-Trot

BUSSE, HENRY, AND HIS ORCHESTRA

- EA437 How about it?—Fox-Trot
EA648 L.ke a breath of springtime—Waltz
EA437 One step to heaven—Fox-Trot
EA648 Since I found you—Fox-Trot

CONFREY, ZEZ, AND HIS ORCHESTRA

- EA495 Jack in the box—Fox-Trot
EA495 Jumping Jack—Fox-Trot
EA267 Polly—Fox-Trot
EA273 Prudy—Fox-Trot

COON SANDER'S NIGHT HAWK ORCH.

- EA610 Flippity Flop—Fox-Trot
EA305 Is she my girl friend?—Fox-Trot
EA305 Mine—all mine—Fox-Trot
EA504 My suppressed desire—Fox-Trot
EA403 Oh, you have no idea—Fox-Trot
EA378 Ready for the river—Fox-Trot
EA317 Stay out of the south—Fox-Trot
EA504 Who wouldn't be jealous of you—Fox-Trot

CRAWFORD, JACK, & HIS ORCHESTRA

- EA375 Beautiful—Fox-Trot
EA313 Kiss and make up—Fox-Trot

LABELS—B and EA (10-inch Plum)
C (12-inch Plum)

E (10-inch Black)
D and ED (12-inch Black)

Dance Orchestras

De

"HIS MASTER'S VOICE" RECORDS

DE GROOT AND PICCADILLY ORCH.

(See also in Light Orchestra Section. Page 96)

- B1514 Bouche, La—Waltz
- B1303 Confident e—Waltz
- B1684 Destiny—Waltz
- B1454 Eileen Adair—Fox-Trot
- B1434 Joseph, ach Joseph
- B1788 Just one more kiss
- B1788 Love me now
- B1817 Night of love—Waltz
- B1817 Panama twilight—Waltz
- B2020 Storyland—Waltz
- B1434 Wand of Harlequin, The—Suite
No. 2 (Pierette's dream)

DORNBERGER, CHAS. AND HIS ORCH.

- EA187 Red lips kiss my blues away—F-T

FRY, CHAS., AND HIS MILLION DOLLAR PIER ORCHESTRA

- EA393 Look what you've done—Fox-Trot
- EA393 Sorry for me—Fox-Trot

GARBER, JAN, AND HIS ORCHESTRA

- B1978 I want to be happy
- EA274 What do I care what somebody said
—Fox-Trot

GOLDKETTE, JEAN, & HIS ORCHESTRA

- EA260 Blue River—Fox-Trot
- EA519 Can you blame me?—Waltz
- EA408 For old time's sake—Waltz
- EA318 Here comes the show boat—Fox-Trot
- EA628 I'm painting the Clouds—Fox-Trot
- EA318 Just a little kiss from a little miss
—Fox-Trot
- EA473 My blackbirds are blue birds now
—Fox-Trot
- EA408 Rosette—Waltz
- EA487 Sweethearts on parade—Fox-Trot
- EA487 That's what puts the "Sweet" in
Home, sweet home—Fox-Trot
- EA417 That's just my way of forgetting
you—Fox-Trot
- EA628 Tip-toe thru' the Tulips with me—
Fox-Trot

GOODRICH SILVERTOWN CORD ORCHESTRA

- EA233 Charmaine—Waltz
- EA381 Church bells are ringing for Mary
—Waltz
- EA101 Mary Lou—Fox-Trot
- EA77 Night of love, A—Waltz
- EA306 Where in the world—Waltz
- EA385 You gotta be good to me—Fox-Trot

HAMP'S KENTUCKY SERENADERS

- EA407 Blue grass—Fox-Trot
- EA395 Constantinople—Fox-Trot
- EA492 I fell head over heels in love—F-T.
- EA411 If you don't love me—Fox-Trot
- EA244 Is it possible?—Fox-Trot
- EA476 Japansy—Waltz
- EA545 Mia bella rosa—Fox-Trot
- EA329 Sunrise—Fox-Trot

HAMP'S KENTUCKY SERENADERS—Continued.

- EA306 To-morrow—Waltz
- EA363 Waltz of love
- EA296 What'll you do?—Fox-Trot
- EA460 What d'ya say?
- EA502 Where is the song of songs for me
—Waltz

HARKNESS, EDDIE, & HIS ORCHESTRA

- EA363 Anything to make you happy—Fox-Trot
- EA391 There's something about a rose—
Fox-Trot

HEIDT, HORACE, AND HIS ORCHESTRA

- EA359 Golden gate—Fox-Trot
- EA539 I'm ka-rasy for you—Fox-Trot
- EA539 Wedding of the painted doll—F-T.
- EA359 What a wonderful wedding that
will be—Fox-Trot

HICKMAN, ART, AND HIS ORCHESTRA

- EA434 Dream house—Fox-Trot
- EA434 Maybe you'll be the one—Fox-Trot

HIGH HATTERS, THE

- EA642 Low down rhythm—Fox-Trot

HILO HAWAIIAN ORCHESTRA

- EA310 Aloma—Waltz
- EA415 Along Miami shore
- EA574 Blue Hawaii—Waltz
- B2328 Hawaiian sunset—Waltz
- EA310 Hawaiian nights—Waltz
- EA415 Honolulu sweetheart of mine—Fox-Trot
- B2799 Kawaihau—Waltz
- EA397 Kawaihau—Waltz
- EA374 Lou'siana lullaby—Waltz
- EA374 My bird of Paradise—Fox-Trot
- B2799 My hula love—Medley March
- EA276 Song of Hawaii—Waltz
- EA574 Sparkling waters of Waikiki—Waltz
- B2328 Sweet Hawaiian dreams—Waltz

HYLTON, JACK, AND HIS ORCHESTRA

- B4663 Adelai—Fox-Trot
- B5481 Angelus was ringing, The—Waltz
- EA287 Barbara—Fox-Trot
- B5160 Babying you—Fox-Trot
- EA448 Blue bird, sing me a song—Fox-Trot
- EA572 Bogey wail
- B5132 By the Tamarisk—Fox-Trot
- B5475 Can't help lovin' dat man—Fox-Trot
- EA258 Clonk-er-ty-clonk—Fox-Trot
- EA287 Cuddle up ("White Birds")—Fox-Trot
- B5296 Da-da-da ("White Birds")—Fox-Trot
- B5362 Dancing tambourine—Fox-Trot
- B5159 Don't forget ("Queen High")—Fox-Trot
- B5651 Don't hold everything—Fox-Trot
- B5651 Everybody loves you—Fox-Trot
- EA578 Ever so goosey—Fox-Trot

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HYLTON, JACK AND HIS ORCHESTRA
—Continued.

- EA448 Forty-seven ginger-headed sailors
—Fox-Trot
B5658 Fox Follies 1929—Medley. Fox-Trot.
Two parts
B5323 Girl Friend—Medley Fox-Trot. In
two parts
C1592 Good old songs—Parts 1 and 2
EA571 Heart of the sunset—Fox-Trot
EA519 I kiss your hand, Madame—F.-T.
C1616 I kiss your hand, Madame
EA540 I lift up my finger and say "Tweet,
tweet"—Fox-Trot
B4663 In the garden of to-morrow
EA480 In the shadows—Fox-Trot
EA480 In the woodshed she said she would
—Fox-Trot
EA194 It ("Desert Song")—Fox-Trot
EA312 Jog, jog, jogging along—Fox-Trot
EA541 Laughing Marionette—Fox-Trot
B5370 Leonora—Fox-Trot
B5696 Let me dream in your arms—Waltz
EA258 Me and Jane in a plane—Fox-Trot
C1575 Melodious memories. In two parts
B2143 Mercenary Mary—Tie a string—F.-T.
C1221 Mercenary Mary—Selections. Parts
1 and 2
B5696 Mucking about the garden—F.-T.
B5296 My heart stood still—Fox-Trot
C1577 My inspiration is you
B5362 Oh, Doris, where do you live?—
Fox-Trot
B5475 Ol' man river—Fox-Trot
C1681 Old time songs—Parts 1 and 2
B5700 Orange Blossom Time—Fox-Trot
("Hollywood Revue of 1929")
B5159 Palace of dreams—Fox-Trot
("Princess Charming")
B5207 Rhythm is the thing—Charleston
Fox-Trot
C1577 Room with a view
B5207 Shepherd of the hills—Fox-Trot
EA541 Shinaniki, Da—One-Step
B5700 Singin' in the Rain—Fox-Trot
("Hollywood Revue of 1929")
EA297 Souvenirs—Fox-Trot
B5481 Spanish Rose—Waltz
EA540 Sweetheart of all my dreams—F.T.
B5160 Swords and sabres ("Princess
Charming")
EA578 The toymaker's dream—Fox-Trot
B5612 Thinking of you—Fox-Trot
B5650 To know you is to love you—F.-T.
B5132 Two little bluebirds
B5612 Up in the clouds—Fox-Trot
EA572 Um-tcha-um-tcha da, da—Fox-Trot
EA571 Wedding of the painted doll—F.-T.
B5370 When I met Sally—Fox-Trot
C1616 When the white elder tree blooms
again
EA254 When you played the organ and I
sang the Rosary—Waltz
B5650 You're the cream in my coffee
—Fox-Trot

HYLTON'S (JACK) HYLTONIANS

- EA314 Dear child—Waltz

INTERNATIONAL NOVELTY ORCH.

- B1796 Cigarette—Tango
B1796 Cup of sorrow, The—Tango
EA364 El chocio—Tango
EA82 On the Riviera—Fox-Trot
EA407 Shine on harvest moon—Fox-Trot
EA364 Y come le va?—Tango

JELLY-ROLL MORTON'S RED HOT
PEPPERS

- EA468 Shoe shiners' drag—Slow Blues
EA468 Shreveport-stomp

JOHNSON, JOHNNY, AND HIS STATLER
PENNSYLVANIANS

- EA319 Four walls—Fox-Trot
EA277 Give me a night in June—Fox-Trot
EA335 Grass grows greener—Fox-Trot
EA353 Happy-go-lucky lane—Fox-Trot
EA446 It goes like this—Fox-Trot
EA391 Last night I dreamed you kissed
me—Fox-Trot
EA327 My stormy weather pal—Waltz
EA406 Sweet Lorraine—Fox-Trot
EA277 Together we two—Fox-Trot

KAHN, ROGER WOLFE, AND HIS ORCH.

- EA105 Adorable—Fox-Trot
EA435 Anything you say—Fox-Trot
EA66 At peace with the world—Waltz
EA49 Cup of coffee, a sandwich, and you
—Fox-Trot
EA206 Following you around—Fox-Trot
EA288 Hours I spent with you—Waltz
EA66 I'd climb the highest mountain—
Fox-Trot
EA316 If you're in love, you'll waltz
("Rio Rita")
EA435 In a bamboo garden—Fox-Trot
EA328 Let your smile be your umbrella—
Fox-Trot
EA406 Lovely little bluebird—Fox-Trot
B5313 Mountain greenery—Fox-Trot
EA288 Old guitar and an old refrain—
Fox-Trot
EA200 One summer night—Fox-Trot
EA354 She's a great, great girl—Fox-Trot
EA253 Sometimes I'm happy—Fox-Trot
EA395 You're a real sweetheart—Fox-Trot

KASSELS IN THE AIR ORCHESTRA

- EA532 He, she and me—Fox-Trot

KIT-CAT BAND

- B5174 Crazy quilt—Fox-Trot
B5174 Cuckoo—Fox-Trot

LOUISIANA SUGAR BABIES

- EA397 Persian rug—Fox-Trot

LYRIC THEATRE ORCHESTRA

- C1173 Crystal gazer, The

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

Dance Orchestras

Ma

"HIS MASTER'S VOICE" RECORDS

MASTERS, FRANKIE, & HIS ORCHESTRA

- EA304 Bungalow of dreams—Fox-Trot
- EA317 Everywhere you go—Fox-Trot
- EA304 I'm walkin' on air—Fox-Trot

MAYFAIR DANCE ORCHESTRA

- C1173 Bells across the meadow
- C1191 No, No, Nanette—Selections. Parts 1 and 2
- C1180 Primrose—Selections. Parts 1 and 2

McENELLY'S ORCHESTRA

- EA557 Raquel—Waltz
- EA466 Sleep, baby, sleep—Fox-Trot
- EA322 What are we waiting for—Fox-Trot

McKINNEY'S COTTON PICKERS

- EA467 Shim-me-sha-wabble—Fox-Trot

MENY'S ORCHESTRA

- C159 Post horn—Galop
- C159 Sir Roger de Coverley—Galop

METROPOLITAN DANCE BAND

- C384 Barcarolle—Waltz Hesitation
- C384 Isle d'Amour—Waltz Hesitation
- C731 Maid in America—Fox-Trot
- C731 "Tina"—Waltz

NEW MAYFAIR ORCHESTRA

- EA517 Egg song, The—Fox-Trot
- EA469 Why is the bacon so tough?—Fox-Trot

NICHOLS, RED AND HIS ORCHESTRA

- EA467 Five pennies—Fox-Trot

OLSEN, GEORGE, AND HIS MUSIC

- EA42 Always—Waltz
- EA376 Because my baby don't mean "maybe" now—Fox-Trot
- EA333 Best things in life are free—Fox-Trot ("Good News")
- EA554 Big city blues—Fox-Trot
- EA554 Breakaway—Fox-Trot
- EA537 Come west little girl—Fox-Trot
- EA42 Dinah—Fox-Trot
- EA446 Doin' the racoon—Fox-Trot
- EA569 Dream mother—Fox-Trot
- EA569 Garden in the rain—Fox-Trot
- B5317 Girl friend—Fox-Trot
- EA334 Good news—Fox-Trot
- EA93 Hi-diddle-diddle—Fox-Trot
- EA490 I faw down an' go boom—Fox-Trot
- EA501 I'll never ask for more—Fox-Trot
- EA459 I'm on the crest of a wave—Fox-Trot
- EA537 I'm bringing a red, red rose—F.-T.
- EA588 I'm in seventh Heaven—Fox-Trot
- EA516 In a little town called home, sweet home—Fox-Trot
- EA416 Just a little bit o' driftwood—Fox-Trot
- EA82 Just a little dance—Fox-Trot
- EA376 Just like a melody out of the sky
- EA429 King for a day—Waltz
- EA588 Little pal—Fox-Trot

- EA333 Lucky in love ("Good News")—Fox-Trot
- EA498 Makin' whoopee—Fox-Trot
- EA611 Moonlight march
- EA422 Old man sunshine—Fox-Trot
- EA611 Out where the moonbeams are born—Fox-Trot
- EA459 Pickin' cotton—Fox-Trot
- EA507 Precious little thing called love, A—Fox-Trot
- EA599 Reaching for someone—Fox-Trot
- EA55 She was just a sailor's sweetheart—Fox-Trot
- EA281 Song is ended, The—Waltz
- EA441 Sonny boy—Fox-Trot
- EA416 Ten little miles from town—Fox-Trot
- EA553 That's you baby—Fox-Trot
- EA498 Until you get somebody else—F.-T.
- EA334 Varsity drag—F.T. ("Good News")
- EA553 Walking with Susie—Fox-Trot
- B5313 What's the use of talking—Fox-Trot
- EA494 When the world is at rest—Fox-Trot
- EA503 Where the shy little violets grow—Fox-Trot
- EA93 Where'd you get those eyes

POLLACK, BEN, AND HIS PARK CENTRAL ORCHESTRA

- EA456 Forever—Waltz
- EA543 Louise—Fox-Trot
- EA530 Sally of my dreams—Fox-Trot
- EA646 Sweetheart we need each other—Fox-Trot
- EA610 True blue Lou—Fox-Trot
- EA543 Wait till you see "Ma chérie"—F.T.
- EA646 You're always in my arms—Waltz

REISMAN, LEO AND HIS ORCHESTRA

- EA612 Ain't misbehavin'—Fox-Trot
- EA615 Evangeline—Waltz
- EA625 Gay love—Fox-Trot
- EA545 Josephita—Fox-Trot
- EA548 Mean to me—Fox-Trot
- EA548 That's what I call Heaven—F.-T.
- EA581 When you come to the end of the day

RENARD, JACQUES, & HIS ORCHESTRA

- EA328 Auf wiederseh'n—Waltz
- EA260 Are you lonesome to-night?—Waltz
- EA291 Beneath Venetian skies—Waltz
- EA243 C'est vous (It's you)—Waltz
- EA316 Following the sun around—Fox-Trot
- EA299 Rain—Fox-Trot

RESER'S BANJO BOYS

- EA353 Down south—Fox-Trot
- EA371 When the Robt. E. Lee comes to town—Fox-Trot

RHYTHM BAND, THE

- EA471 A room with a view—Fox-Trot
- EA471 Teach me to dance like grandma—Fox-Trot
- EA469 There are eyes—Fox-Trot

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

RIO GRANDE TANGO BAND

- B2206 Adelai—Tango
 B5701 Dites-moi ma mere—Six, Eight
 B2206 En tus Brazos—Tango
 EA297 Every little thing I do—Yale Blues
 EA517 Tile trot, The
 B5701 Valentine—Six, Eight

RUSSO & FIORITO'S ORIOLE ORCH.

- EA49 That certain party—Fox-Trot

SAVOY HAVANA BAND (At the Savoy Hotel, London)

- C1179 Fantasie—Syncopated Favourites
 B1936 I love the moon—Waltz
 B1936 Millions of Harlequin (*Drigo*)—Waltz
 B5117 Nice baby—Fox-Trot
 B5307 Rose of dear old England—Fox-Trot
 B5307 Safe in your arms—Fox-Trot
 B2272 Valencia—One-Step
 B5117 When do we dance?—Fox-Trot

SAVOY HAVANA BAND, THE SELMA FOUR, SAVOY ORPHEANS (At the Savoy Hotel, London)

- C1179 Fantasie (Syncopated Favourites)—One-Step
 C1179 Savoy English Medley—One-Step

SAVOY ORPHEANS (At the Savoy Hotel, London)

- B5045 Barcelona—One-Step
 EA254 Blue room, The—Fox-Trot
 EA77 Bobadilla—One-Step
 C1341 Castles in the Air—Selection
 C1328 Desert Song—Selection. Parts 1 & 2
 C1408 Hit the Deck—Selections. In 2 parts
 B1994 It ain't gonna rain no more—Fantasie—Fox-Trot. Parts 1 and 2
 B2019 Kashmiri—Fox-Trot
 C1341 Lady Luck—Selection
 C1310 Lido Lady—Selections. Parts 1 and 2
 B2012 Listening—Waltz
 C1251 London and Daventry calling. In two parts
 B2012 Love's dream—Waltz
 B2144 Mercenary Mary—I am a little bit fonder of you—Fox-Trot
 B2144 Mercenary Mary—I am thinking of you—Fox-Trot
 B5052 My Irish home sweet home—Waltz
 B2019 My kid—Fox-Trot
 B2077 No, No, Nanette Medley—Fox-Trot
 B5052 Perfumes of the past—Waltz
 B2077 Rose Marie Medley—Fox-Trot
 C1223 Round the world medley. Parts 1 & 2
 C1179 Savoy English medley—One-Step
 C1250 Student Prince—Selections
 B2272 Student Prince, The—Waltz
 C1252 Turned up—Selections
 EA314 Varsity Yale Blues—Yale Blues
 C1252 Wildflower—Selections

SAVOY TANGO ORCHESTRA

- B5045 Matador—One-Step

SHILKRET, NAT., AND THE VICTOR ORCHESTRA

- EA627 Am I Blue—Fox-Trot
 EA422 Baby's blue—Fox-Trot
 EA515 Because I Know You're Mine—Fox-Trot
 EA329 Beggar, The—Fox-Trot
 EA345 Bells of St. Mary's—Fox-Trot
 EA502 Betty—Fox-Trot
 EA472 Blossoms that Bloom in the Moonlight—Fox-Trot
 EA525 Broadway Melody—Fox-Trot
 B5472 Can't help lovin' that man—Fox-Trot
 EA461 Cross roads—Fox-Trot
 EA276 Dainty miss—Fox-Trot
 EA173 Desert song, The—Waltz
 EA390 Devil is afraid of music—Fox-Trot
 EA181 Doll dance, The—Fox-Trot
 EA452 Dusky Stevedore—Fox-Trot
 EA367 Fascinating vamp—Fox-Trot
 EA556 Fioretta—Fox-Trot
 EA187 Fifty million Frenchmen can't be wrong—Fox-Trot
 EA181 Flapperette—Fox-Trot
 EA570 From sunrise to sunset—Fox-Trot
 EA368 Get out and get under the moon—Fox-Trot
 EA501 Glad Rag Doll—Fox-Trot
 EA489 Gotta be good—Fox-Trot
 EA105 Half a moon—Fox-Trot
 EA253 Hallelujah!—Fox-Trot
 B5662 Hittin' the ceiling—Fox-Trot
 EA173 Huguetta—Waltz
 EA388 I'd rather cry over you—Fox-Trot
 EA483 I'd rather be blue—Fox-Trot
 EA555 I get the blues when it rains—Fox-Trot
 EA580 I'm crazy over you—Fox-Trot
 EA528 I'm thirsty for kisses—Fox-Trot
 EA461 I still keep dreaming of you—Fox-Trot
 EA388 I still love you—Fox-Trot
 EA515 I want a daddy to cuddle me—Fox-Trot
 EA398 Jeannine, I dream of lilac time—Waltz
 EA475 Jimmy Valentine—Fox-Trot
 EA599 Junior—Fox-Trot
 EA352 Just a little way away from home—Fox-Trot
 EA411 Just a night for meditation—Fox-Trot
 EA464 Just a sweetheart—Fox-Trot
 EA315 Kinkajou, The—Fox-Trot
 EA100 La Paloma (The Dove)—Fox-Trot
 EA531 Lady divine—Waltz
 EA467 Let me have my dreams—Waltz
 EA330 Little mother—Waltz
 EA431 Lonesome in the moonlight—Fox-Trot
 EA562 Lonesome road—Fox-Trot
 EA280 Love is just a little bit of heaven—Waltz
 B5345 Maybe—Fox-Trot (With J. Crawford Organ)
 EA200 Me and my shadow—Fox-Trot
 EA375 Molly Malone—Fox-Trot

All Speeds are 78 unless otherwise indicated.
 For Prices of Records, see page ii.

Dance Orchestras

Sh

" HIS MASTER'S VOICE " RECORDS

SHILKRET, NAT.—Continued.

- EA184 More we are together, The—F.-T.
- EA483 My man—Fox-Trot
- EA478 My Tonia—Fox-Trot
- EA472 My 'Varsity girl, I'll cling to you—Fox-Trot
- EA412 Nagasaki—Fox-Trot
- EA503 Night of memories, A—Fox-Trot
- B5691 Nobody but you—Fox-Trot ("Hollywood Revue of 1929")
- EA344 Nothin'—Fox-Trot
- EA100 O sole mio (My sunshine)—Waltz
- EA528 One for all—All for one—Fox-Trot
- EA398 Out of the dawn—Fox-Trot
- EA315 Rio Rita—Fox-Trot
- B5662 Sing a little love song—Fox-Trot
- EA632 Softly as in morning sunrise—Fox-Trot
- EA531 Some sweet day—Fox-Trot
- EA280 Still waters—Waltz
- EA562 Susanna—Fox-Trot
- EA383 That's my weakness now—Fox-Trot
- EA546 There is a happy land—Fox-Trot
- EA281 There's a cradle in Carolina—Fox-Trot
- EA184 There's something nice about everyone
- EA412 Till we meet again—Waltz
- EA390 Truthful Parson Brown—Fox-Trot
- EA587 Used to you—Fox-Trot
- EA546 Wedding bells—Fox-Trot
- EA299 We'll have a new home in the morning—Fox-Trot
- EA244 What do you do on a dew-dew-dewy day—Fox-Trot
- EA378 What's the reason?—Fox-Trot
- EA452 When sweet Susie—Fox-Trot
- EA507 When summer is gone—Fox-Trot
- EA267 Where is my Meyer?—Fox-Trot
- EA330 Without you, sweetheart—Fox-Trot
- EA570 Who cares what you have been—Fox-Trot
- EA587 Why can't you—Fox-Trot
- B5472 Why do I love you—Fox-Trot
- EA206 Yesterday—Waltz
- EA555 You can't take away—Fox-Trot
- EA525 You were meant for me—Fox-Trot
- B5691 Your Mother and mine—Fox-Trot ("Hollywood Revue of 1929")
- EA383 You're wonderful—Fox-Trot

SHILKRET'S RHYTHM-MELODISTS

- EA529 Sweet Nothing—Fox-Trot
- EA336 When you're with somebody else—Fox-Trot

STEELE, BLUE, AND HIS ORCHESTRA

- EA300 Girl of my dreams, I love you—Waltz
- EA300 I'm drifting back to dreamland—Waltz

SYLVIAN, THE (At the Savoy Hotel London)

- EA194 Just a rose in old Killarney—Waltz
- EA312 More I see of Maggie O'Moore, The—Waltz

THIES, HENRY, AND HIS HOTEL SINTON ORCHESTRA

- EA403 Don't wait till the lights are low—Fox-Trot
- EA389 That's my mammy—Fox-Trot
- EA389 When you're smiling—Fox-Trot

TROUBADOURS, THE

- EA345 Ah, sweet mystery of life—Waltz
- EA489 Another kiss—Waltz
- EA259 Baby feet go pitter-patter—Fox-Trot
- EA441 Beggars of life—Waltz
- EA348 Beloved—Waltz
- EA494 Carolina moon—Waltz
- EA349 Cielito Lindo—Waltz
- EA303 Dear, on a night like this—Fox-Trot
- EA269 Diane—Waltz
- EA447 Dolores—Waltz
- EA269 Dream kisses—Fox-Trot
- EA556 Dream boat—Waltz
- EA457 Good-night—Waltz
- EA349 Golondrina, La—Waltz
- EA456 I loved you then as I love you now—Waltz
- EA292 Joybells—Fox-Trot
- EA410 Kiss before the dawn—Waltz
- EA478 Live and love—Waltz
- EA458 Love (all I want is love)—Waltz
- EA475 Love dreams—Waltz
- EA458 Marie—Waltz
- EA417 Memories of France—Waltz
- EA342 Moments with you—Waltz
- EA259 My daddy—Fox-Trot
- EA612 My heart is bluer than your eyes—Waltz
- EA625 My song of the Nile
- EA421 Neapolitan nights—Waltz
- EA632 One kiss ("New Moon")—Waltz
- EA558 Pagan love song—Waltz
- EB33 Popular songs of yesterday—Medley—Waltz
- EA447 Revenge—Waltz
- EA421 Some day, somewhere—Waltz
- EA311 Tin pan parade—Fox-Trot
- EA464 Was it done?—Waltz
- EA410 When love comes stealing—Waltz
- EA457 You tell me your dream—Waltz

VALLEE, RUDY, AND HIS CONNECTICUT YANKEES

- EA629 Album of my dreams, The—Fox-Trot
- EA549 By and bye, sweetheart—Waltz
- EA532 Coquette—Waltz
- EA514 Deep night—Fox-Trot
- EA581 Every moon's a honeymoon—Fox-Trot
- EA614 Heigh-ho! Ev'rybody—Fox-Trot
- EA561 Honey—Fox-Trot
- EA580 I'm just a vagabond lover—Fox-Trot
- EA620 Me queres—Fox-Trot
- EA614 Miss you—Fox-Trot
- EA549 My Time is your time—Fox-Trot
- EA620 On the Alamo

LABELS—B and EA—10-inch Plum
C and EB—12-inch Plum

E—10-inch Black
D and ED—12-inch Black

DA—10-inch Red
DB—12-inch Red

VALLEE, RUDY, AND HIS CONNECTICUT
YANKEES—Continued.

- EA629 Perhaps—Fox-Trot
 EA605 Pretending—Fox-Trot
 EA582 S'posin'—Fox-Trot
 EA523 Sweet Suzanne—Waltz
 EA565 The one that I love loves me—Fox-Trot
 EA582 The one in the world—Fox-Trot
 EA565 Underneath the Russian moon—Waltz
 EA514 Weary River—Fox-Trot
 EA605 Where are you, dream girl?—Fox-Trot

VARALDI TANGO BAND

- B2135 Julian—Tango
 B2177 Langosta—Tango
 B2178 Mantilla, La—Tango
 B2177 Mi querer—Tango
 B2178 Por Ti—Tango
 B2135 Sentimental gaucho—Tango

VIRGINIANS, THE

- EA320 After my laughter came tears—Fox-Trot
 EA327 Away down south in heaven—Fox-Trot
 EA292 Did you mean it?—Fox-Trot
 EA320 In the sing song sycamore tree—Fox-Trot
 EA243 It's a million to one you're in love—Fox-Trot

WARING'S PENNSYLVANIANS

- EA379 Dance of the Blue Danube—Fox-Trot
 EA352 Hello, Montreal!—Fox-Trot
 EA455 High on a hill-top—Fox-Trot
 EA473 How about me?—Fox-Trot
 EA342 I can't do without you—Waltz
 EA484 I can't make her happy—F.T.
 EA290 I scream, you scream for ice cream—Fox-Trot
 EA558 I used to love her in the moonlight—Fox-Trot
 EA326 If I can't have you—Fox-Trot
 EA559 I'll always be in love with you—Waltz
 EA462 I'm sorry—Fox-Trot
 EA368 In the evening—Fox-Trot
 EA559 Jericho—Fox-Trot
 EA241 Just another day wasted away—Fox-Trot
 EA462 Just another night—Waltz
 EA319 Keep sweeping the cobwebs off the moon—Fox-Trot
 EA379 Laugh, clown, laugh!—Waltz
 EA561 Love tales of Alsace Lorraine—Fox-Trot
 EA326 Maybe I'll baby you—Fox-Trot
 ("Take the Air")
 EA523 My Castle in Spain—Fox-Trot
 EA530 My Mother's Eyes—Fox-Trot
 EA273 My regular girl—Fox-Trot

- EA592 My Sin—Fox-Trot
 EA432 My window of dreams—Waltz
 EA432 Roses of yesterday—Fox-Trot
 EA241 Sing me a baby song—Fox-Trot
 EA484 Song I love, The—Fox-Trot
 EA385 Tell me you love me—Fox-Trot
 EA516 That's how I feel about you—Fox-Trot
 EA331 There must be a silver lining—Fox-Trot
 EA335 Was it a dream?—Waltz
 EA290 Wob-a-ly walk—Fox-Trot
 EA455 What a night for spooning—Fox-Trot
 EA340 What do you say?—Fox-Trot
 EA592 When my dreams come true—Fox-Trot
 EA596 Won't you tell me, Hon.—Fox-Trot

WEEMS, TED, AND HIS ORCHESTRA

- EA606 Am I a passing fancy?—Fox-Trot
 EA101 Chick, chick, chicken
 EA348 Dream river—Waltz
 EA55 Day I met you, The—Fox-Trot
 EA431 Flower of love—Fox-Trot
 EA615 Good morning, good evening, good night—Fox-Trot
 EA347 He's tall, and dark, and handsome—Fox-Trot
 EA602 Here we are—Fox-Trot
 EA250 Highways are happy ways—Fox-Trot
 EA433 If you want the rainbow—Fox-Trot
 EA250 It was only a sun shower—Fox-Trot
 EA490 Me and the man in the moon—Fox-Trot
 EA296 Miss Annabelle Lee—Fox-Trot
 EA347 Nothin' on my mind—Fox-Trot
 EA602 Piccolo Pete—Fox-Trot
 EA233 Roam on, my little Gypsy sweetheart—Fox-Trot
 EA606 What a day!—Fox-Trot
 EA433 You're just a great big baby doll—Fox-Trot

WHITEMAN, PAUL, & HIS ORCHESTRA

See also Whiteman and His Concert Orchestra
 (Page 99).

- EA420 Beautiful Ohio—Waltz
 EA242 Broken-hearted—Fox-Trot
 EA476 Calinda, The—Fox-Trot
 EA396 Cheerie berrie bee—Waltz
 EA242 Collette—Fox-Trot
 EA367 Dancing shadows—Fox-Trot
 EA386 Dixie dawn—Fox-Trot
 EA336 Dolly dimples—Fox-Trot
 B2099 Honey, I'm in love—Fox-Trot
 EA373 I'm afraid of you—Fox-Trot
 EA346 I'm winging home—Fox-Trot
 EA125 In a little Spanish town—Waltz
 EA362 In my bouquet of memories—Fox-Trot
 EA381 It was the dawn of love
 B1682 Just one more chance—Fox-Trot
 EA354 Little log cabin of dreams—Fox-Trot
 EA371 Lonely melody—Fox-Trot

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
 If in doubt concerning operatic airs, consult the Opera Section of this Catalogue

Dance Orchestras

Wh

"HIS MASTER'S VOICE" RECORDS

WHITEMAN, PAUL—Continued

- EA386 Louisiana—Fox-Trot
 B5317 Magnolia—Fox-Trot
 B5471 Make-believe—Fox-Trot
 EA291 Mary—Fox-Trot
 EA429 Mississippi mud—Fox-Trot
 B1682 Merry Widow—Waltz
 EA265 My blue heaven—Fox-Trot
 EA362 My angel—Fox-Trot
 EA373 My pet—Fox-Trot
 EA460 No more worrying—Fox-Trot
 C1505 Ol' man river ("Show Boat")
 B5471 Ol' man river—Fox-Trot
 EA313 Ooh! Maybe it's you—Fox-Trot
 EA340 O ya, ya—Fox-Trot
 B2099 Pal of my cradle days—Waltz
 EA322 Ramona—Waltz
 C1395 Rhapsody in blue. In two parts
 B1991 Rose Marie—Fox-Trot
 B1991 Rose Marie—Indian love call—F.-T
 EA265 Shady tree, A—Waltz
 C1505 Show Boat—Vocal Gems
 EB26 Suite of Serenades, A. Nos. 1 to 4
 EA274 That saxophone waltz
 EA125 There's a boatman on the Volga—Waltz
 EA420 Three o'clock in the morning—Waltz
 EA343 When you're in love—Waltz
 EA346 When you're with somebody else—Fox-Trot
 EA60 Valencia—Fox-Trot

BANDS.

BLACK DIAMONDS BAND

- *B1370 { (a) Scotch cap
 (b) Boatman, The—Folk Dance
 Picking up sticks—Folk Dance
 B1371 { Chelsea Reach—Folk Dance
 (a) Confess
 (b) Lady in the dark—Folk Dance
 B1372 { Argeers; (b) Broom, the bonny,
 bonny broom—Folk Dances (arr.
 C. Sharp)
 Oranges and lemons—Folk Dance
 (arr. C. Sharp)
 C1072 { Brighton camp—Folk Dance
 Ribbon Dance, The—Folk Dance
 C1073 { Bonnets so blue—Folk Dance
 My Lady Cullen—Folk Dance
 C1074 { Haste to the Wedding—Folk Dance
 Mary and Dorothy, The Folk Dance

COLDSTREAM GUARDS, THE (Conducted by Lt.-Col. J. Mackenzie-Rogan, M.V.O., Mus. Doc., Hon. R.A.M., also Lt. R. G. Evans)

- B103 { Minuet, No. 1 (Paderewski)
 Spring song (Mendelssohn)

- B104 { Through the valley (Walker)
 New colonial march (Hall)
 B106 { Rule Britannia (Arne)
 La Marseillaise
 B116 { Take a pair of sparkling eyes
 (Sullivan)
 Mikado—Selection III. (Sullivan)
 B120 { Henry VIII. (German)—Shepherd's
 Dance
 Henry VIII. (German)—Morris and
 Torch Dance
 B209 { Sleep on, beloved (Wodehouse)
 (a) Abide with me (Monk)
 (b) All people that on earth
 B835 { Sambre et Meuse—March
 Old comrades—March
 B1433 { The three D's march (Brophy)
 Punjaub march (Payne)
 B1460 { The Washington post (Sousa)—
 March
 Under the double eagle (Wagner)—
 March
 B1466 { With sword and lance (Starke)—
 March
 Down south (Myddleton)
 Swastika March (Kholr)
 B1480 { Entry of the Gladiators March
 (Fucik)
 B1482 { British cavalry—Quick March
 Weymouth chimes (Howgill)
 William Tell Overture (Rossini)—
 Finale
 B1490 { In a clock store (Orth)
 B1534 { Belphegor March (Brepsant)
 Ida and Dot (Losey)
 B1966 { King's Guard march (Keith)
 Third Battalion march (Egerton)
 B2313 { The lost chord (Sullivan)
 The distant shore (Sullivan)
 B2330 { Stars and Stripes
 Turkish Patrol
 B2354 { Mikado—Selection (Sullivan)
 Parts 1 and 2
 B2408 { Colonel Bogey—March (Alford)
 Youth and vigour—March (Lauten-
 schlager)
 B2501 { Liberty bell (Sousa)—March
 Hiawatha March—Indian summer
 (Moret)
 B2613 { God bless the Prince of Wales
 (Richards)
 God Save the King (Bull)
 B2647 { Bells of St. Malo (Rimmer)
 Semper Fidelis (Sousa)
 B2652 { Garde Republicaine March
 (Emmerson)
 Wipers March (Darewski)
 B2751 { Suite Francaise (Foulds)
 Parts 1 and 2
 B2752 { Suite Francaise (Foulds)
 Parts 3 and 4

LABELS—B and EA (10-inch Plum)
 C (12-inch Plum)

E (10-inch Black)
 D and ED (12-inch Black)

COLDSTREAM GUARDS—Contd.

- B2798 { Naila ballet (*Delibes*)
(a) Danse des escharpes
(b) Scene d'amour
(a) Variation
(b) Danse circassienne
War march of the priests (*Mendelssohn*)
"Samson and Delilah" (*Saint-Saens*)—
Softly awakes my heart
Policeman's holiday—One-Step
(*Ewing*)
B2924 { Wee Macgregor Patrol (*Amers*)
B2941 { El Capitan—March
Marche Lorraine
B2984 { Down south (*Myddleton*)
Teddy bears' picnic (*Bratton*)
B3064 { Hobomoko—Intermezzo (*Jessel*)
Wedding of the rose (*Reeves*)
The Dead March in "Saul"
C118 { (*Handel*) (80)
Chopin's Funeral March
C124 { The Arcadians (*Monckton-Talbot*)—
Selection I. (80)
The Arcadians (*Monckton-Talbot*)—
Selection II. (80)
C129 { Faust—Selection (*Gounod*)
Cloches de Corneville—Selection
C137 { Tannhauser—Grand March (*Wagner*)
Overture 1812 (*Tchaikovsky*)
C192 { Policeman's holiday—One-Step
Wee MacGregor highland patrol
C199 { The Geisha—Selection I.
The Geisha—Selection II.
March militaire
C207 { La Reine de Saba (*Gounod*)—Grand
March
C245 { Coppelia—Mazurka; Valse Ballet
Bohemian girl—Overture (*Balfe*)
C757 { Maritana (*Wallace*)—Selection I.
Maritana (*Wallace*)—Selection II.
C915 { The Belle of New York (*Kerker*)—
Selection I.
The Belle of New York (*Kerker*)—
Selection II.
C1017 { Tales of Hoffmann (*Offenbach*)—
Selection I.
Tales of Hoffmann (*Offenbach*)—
Selection II.
C1107 { Trovatore—Selection (*Verdi*). Part 1
Trovatore—Selection (*Verdi*). Part 2
*C1109 { Rosamunde—Overture (*Schubert*).
Part 1
Rosamunde—Overture (*Schubert*).
Part 2
*C1176 { Marche militaire (*Gounod*)
Caliph of Bagdad (*Boieldieu*)—Over-
ture
C1217 { Martial moments (arr. A. Winter).
Parts 1 and 2
C1226 { Wembley military tattoo. Part 1
Wembley military tattoo. Part 2

- C1227 { Wembley military tattoo. Part 3
Wembley military tattoo. Part 4
*C1234 { Naval patrol Britain's first line
(*Williams*)
Scottish patrol—Gathering of the
clans (*Williams*)
C1273 { The Gondoliers—Selection (*Sullivan*)
Parts 1 and 2
C1274 { Patience—Selection (*Sullivan*)
Parts 1 and 2
C1283 { H.M.S. Pinafore—Selection (*Sulli-
van*). Parts 1 and 2
C1289 { The Yeoman of the Guard—Selec-
tion (*Sullivan*). Parts 1 and 2
C1315 { Poet and peasant—Overture (*Suppe*)
Parts 1 and 2
C1335 { Freischutz (*Weber*)—Overture
Light Cavalry (*Suppe*)—Overture
C1368 { Iolanthe (*Sullivan*)—Selection
Prates of Penzance (*Sullivan*)—
Selection
C1369 { 1812 Overture (*Tchaikovsky*)
Parts 1 and 2
C1370 { La Fille de Mme. Angot (*Lecocq*)—
Selection. In two parts
C1421 { Zampa (*Herold*)—Overture
In two parts
C1440 { In a Persian market (*Ketelbey*)
Raymond (*Thomas*)—Overture
C1453 { Martha (*Flotow*)—Selections
In two parts
C1501 { (a) Air de ballet; (b) Callirhoe
(*Chaminade*)
Pas des cymbales (*Chaminade*)
C1580 { A musical switch (arr. *Alford*). In
two parts
C1594 { Morning, noon and night (*Suppe*)
"Pique Dame"—Overture (*Suppe*)
C1628 { Selection of Leslie Stuart songs
In two parts
C1703 { The Belle of New York—Selection
Geisha—Selection
EA239 { B.B. March
East and West March

CREATORE'S BAND

- C1339 { Aida (*Verdi*)—Grand march and
finale, Act II.
Aida (*Verdi*)—Introduction and
Moorish ballet, Act II.
C1420 { Semiramide—Overture (*Rossini*)
In two parts
EB15 { Pagliacci (*Leoncavallo*)—Selection
Parts 1 and 2
EB17 { Trovatore (*Verdi*)—Selection
Parts 1 and 2
EB19 { Cavalleria Rusticana (*Mascagni*)—
Selection. Parts 1 and 2

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

Bands

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"HIS MASTER'S VOICE" RECORDS

CREATORE'S BAND—Continued.

- EB21 { *Traviata (Verdi)*—Selections
Parts 1 and 2
EB29 { *Rigoletto (Verdi)*—Introduction and
Minuet
Rigoletto (*Verdi*)—Quartet
Lead, kindly light (*Dykes*)
EB40 { (b) Onward, Christian soldiers
(*Sullivan*)
Nearer, my God, to Thee (*Mason*)

FOLK DANCE BAND

English Folk Dances (Collected and arranged by Cecil Sharp)

- B5071 { Galopede—Country Dance
We won't go home till morning
B5072 { Lads a bunchum,—Morris Dance
Bean Setting—Morris Dance
B5073 { Glorishears—Morris Dance
Shepherd's Hey—Morris Dance
B5074 { Country Gardens—Morris Dance
Bobbing Joe—Morris Dance
Oaken leaves
B2954 { (a) Mage on a cree
(b) Hey, boys, up we go
B2955 { Newcastle
Jenny pluck pears
The old mole
B2956 { (a) Shepherd's holiday
(b) Parson's farewell
B2957 { The Phoenix
St. Martins
Lady Spellor
B2958 { (a) Ruffy Tufty
(b) The maid peeped out
The merry milkmaids
B2959 { (a) If all the world were paper
(b) The black nag
C1263 { Nancy's fancy—Country Dance
Tink-a-tink—Country Dance
Flowers of Edinburgh—Country
C1264 { Dance
Christchurch bells—Country Dance
C1265 { Childgrove—Country dance
Sage leaf—Country Dance
Mr. Beveridge's Maggot—Country
C1266 { Dance
Jack's Maggot—Country Dance
C1644 { Apley House
Old Noll's jig
C1645 { Pop goes the weasel
Speed the plough
C1646 { The triumph
The 29th of May

GARDE REPUBLICAINE BAND

- B106 { *Marseillaise, La*
Rule Britannia. Coldstream Guards
B2907 { *La Marseillaise (De Lisle)*
Marche Lorraine (Ganne)
EA450 { *Le pere de la victoire (Ganne)*
Sambre et Meuse—March

GOLDMAN'S BAND

- B2153 { *On the Campus (Goldman)*
Faust, Soldiers' Chorus. Apollo
Chorus

MASSED BANDS OF THE ALDERSHOT COMMAND (Recorded during the actual Military Tattoo at Aldershot)

- C1268 { *Aida—Selection (Verdi)*
Parts 1 and 2
(a) Troop, The Colours (*Leo Stanley*)
(b) Two-Step, Valencia (*Padilla*)
C1269 { (a) The day Thou gavest, Lord, is
ended (*With Choir*)
(b) The last post
(c) God save the King
March—"Les Clarions Anglais"
(*Parkes*)
MASSED PIPE BANDS (Under
Sergt.-Drummer W. Ritchie,
V.C., 1st Batt. Seaforth High-
landers)
C1270 { (a) March, The Back of Binnachie
(b) Strathspey, Miss Drummond of
Perth
(c) Reel, Reel o'Tulloch
(d) March, The road to the isles
C1371 { *Carmen (Bizet)*—Selection
Parts 1 and 2
C1372 { *Huguenots (Meyerbeer)*—La Benedic-
tion des Poignards. Parts 1 & 2
C1373 { *Faust (Gounod)*—Ballet music
Parts 1 and 2
C1552 { *Tattoo Impressions, 1928*
Parts 1 and 2

MASSED PIPE BANDS OF THE ALDERSHOT COMMAND

- March—The 79th's farewell to
Gibraltar
C1374 { *Strathspey—The De'il in the kitchen*
Reel—The de'il among the tailors
March—The wee man at the loom
March—Hot punch
Slow March—My home

PRYOR'S BAND, ARTHUR (Conducted by A. Pryor)

- B2327 { *Officer of the Day—March (Hall)*
King Cotton—March (Sousa)
The Warbler's Serenade. Bird In-
terpretations by M. McKee and
EA26 { *Billy Murray*
The whistler and his dog. Whistling
by M. McKee and Billy Murray
EA69 { *Lights Out—March*
National Emblem—March
E 4124 { *Philadelphia (All the time)—March*
Sesqui-Centennial Exposition—
March. Sousa's Band

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

ROYAL AIR FORCE BAND H.M. (Conducted by Flight-Lt. J. Amers)

- B2204 { Washington Grays—March
Blaze away—March
- B2239 { Wien bleibt Wien (*Schrammel*)
Father of victory—March (*Ganne*)
- B2316 { Faithful and bold
Happy warrior—March
- C1230 { Reminiscences of Scotland. In 2 Parts
- C1244 { Gondolier and nightingale (*Langey*)
In a Chinese temple garden
- C1256 { Troop les Huguenots (*Dan Godfrey*)
"The Contemptibles"—March (*Stanley*)

SOUSA'S BAND

- B4582 { (1) London bridge (*English*)
Here we go round the mulberry bush (*Hofer*)
- EA43 { Round and round the village (*Hofer*)
Under the Double Eagle
- EA87 { High School Cadets
Stars and stripes forever—March
- EA96 { The fairest of the fair—March
Washington post—March (*Sousa*)
- EA124 { El capitan—March (*Sousa*)
Sesqui-Centennial Exposition—March
- EA424 { Philadelphia (All the time)—March
A. Pryor's Band
- EA591 { Pride of the Wolverines—March (*Sousa*)
Dress parade—March. *International Band*
- EA603 { Gridiron Club—March (*Sousa*)
The national game—March (*Sousa*)
Golden jubilee—March (*Sousa*)
Riders of the flag—March (*Sousa*)

VICTOR MILITARY BAND

- English Folk Dances (arranged by Cecil Sharpe)
- (1) Ruffy tufty ; (2) Parson's fare-well (from "Country Dance Tunes," Set 7)
 - B1189 { (1) If all the world were paper (from "Country Dance Tunes," Set 5);
(2) Mage on a cree (from "Country Dance Tunes," Set 3)
 - B1190 { Gathering peascods (from "Country Dance Tunes," Set 3)
Sellsinger's round (from "Country Dance Tunes," Set 7)
 - B1191 { Kirkby Malzeard sword dance (The girl I left behind me) (from "Sword Dances of Northern England," Book 1)
Flamborough sword Dance (Three jolly sheepskins) (from "Sword Dances of Northern England," Book 2)
 - B1194 { Goddesses (from "Country Dance Tunes," Set 4)
Hunsdon House (from "Country Dance Tunes," Set 5)

- (a) Confess ; (b) Lady in the dark (from "Country Dance Tunes," Set 5) (*Sharp*)
- B4571 { Hey boys! up we go ; (b) The merry conceit (from "Country Dance Tunes," Sets 3 and 4) (*Sharp*)
- B4572 { Chelsea Reach (from "Country Dance Tunes")
Hunsdon House (from "Country Dance Tunes") (*Sharp*)
- B4578 { Cracoviac (*Polish*)
Weaving dance (Swedish) *Burchenal-Crampton*
- B4579 { Rhythm medley No. 1—Educational
Rhythm medley No. 2—Educational
- B4580 { Carrousal—Educational
Morris dance—Educational
- B4581 { Cotlands Quadrille—Educational
Shepherd's hey (*Grainger*)
- B4582 { London Bridge (Here we go round)
Round and round the village (*Hofer*)

TALKING

AINLEY, HENRY

See Historical Section.

ASQUITH, RT. HON. H. H.

See Historical Section.

BARRYMORE, JOHN

- DB1177 { Hamlet—Soliloquy (Act II., Scene 2)
Henry VI.—Gloucester's soliloquy (Act III., Scene 2)

BECK, THE HON. JAMES M.

See Historical Section.

BERNHARDT, SARAH (1845-1922), Actress

See Historical Section.

BOURNE, HIS EMINENCE CARDINAL

(Archbishop of Westminster)

See Historical Section.

CHURCHILL, RT. HON. WINSTON, M.P.

See Historical Section.

COOGAN, JACKIE

B2893 Presenting His Dad. Parts 1 and 2

FLEMING, REV. CANON (1830-1908), Orator

See Historical Section.

GALWAY, RIGHT HON. VISCOUNT, M.F.H.

See Historical Section.

GRENFELL, DR. C. M. G.

See Historical Section.

HARDING, WARREN G. (1865-1923) (President of the U.S.A. 1920-1923)

See Historical Section.

H.M. KING GEORGE V. AND QUEEN MARY

- RE284 { Empire Day Message—To the Girls and Boys of the British Empire
God Save the King ; Home, Sweet Home. *Coldstream Guards Band*

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

H.R.H. THE PRINCE OF WALES

RD887 { Sportsmanship
God bless the Prince of Wales.
(Spec.) { Coldstream Guards Band

RB2628 { Speech on Armistice Day, 1927.
In two parts. (Recorded at Royal
Albert Hall)

JELlicoe, EARL, Admiral of the Fleet,
G.C.B., O.M., G.C.V.O.

C1602 { Address at Remembrance Festival,
November 11, 1928
(a) Funeral March (*Chopin*)
(b) Prayer by the Bishop of London

JONES, A. WALLACE

Physical Culture Exercises—
B2305 { Keep Fit—Introduction and Exercises
1 to 4
B2306 { Keep Fit—Exercises 5 to 8
Keep Fit—Exercises 9 to 12

KING GEORGE V.

See H.M. King George V.

KINGS, WILL, Monologues

See also Page 115.

EB38 { The pigtail of Li Fang Fu
The shooting of Dan McGrew
EA508 { Not understood
The coward
EA509 { Devil-may-care (*Taylor-Clark*)
Jim Bludso (*Marco*)

KLAUSEN, HENRIK, Actor

See Historical Section.

LEE, LORD (formerly Hon. A. Lee, M.P.)

See Historical Section.

Linguistic Records

DANIEL JONES, M.A., Reader in Phonetics
at the University of London

*B804 Linguistic Records Nos. 1 and 2

LLOYD GEORGE, RT. HON. D., M.P.

See Historical Section.

LONG, VISCOUNT (formerly Rt. Hon.
Walter Long, M.P.)

See Historical Section.

MASSEY, THE RT. HON. W. F. (Premier of
New Zealand)

D841 { An address on "The British Empire"
God defend New Zealand. *P. Dawson*

MAUDE, CYRIL, Actor

See Historical Section.

MEATH, EARL OF

See Historical Section.

MOISSI, ALEXANDER, Actor

See Historical Section.

MUSSOLINI, HIS EXCELLENCY BENITO, Premier of Italy

S4800 { A message to the people of North
America and to the Italians in
America 12-in. double-sided 8/-

NEILSON, JULIA, Actress

See Historical Section.

PANKHURST, CHRISTABEL

See Historical Section.

PEARY, COMMANDER R. E.

See Historical Section.

PRETYMAN, CAPTAIN E. G.

See Historical Section.

ROBERTS, F.M. LORD, V.C., K.G. (1832- 1914)

See Historical Section.

ROBERTS, RT. HON. G. H.

See Historical Section.

ROOSEVELT, THEODORE (1858-1919)

(President of the U.S.A. (1904-1909)
See Historical Section.

SHACKLETON, SIR ERNEST (1874-1922)

See Historical Section.

TAFT, WILLIAM H. (President of U.S.A., 1909-1913)

See Historical Section.

TERRY, FRED., Actor

See Historical Section.

TOLSTOI, COUNT LEO (1828-1910), Author

See Historical Section.

TREE, SIR H. BEERBOHM (1853-1917)

Actor
See Historical Section.

TRELOAR, SIR WILLIAM, BART. (1843- 1922)

See Historical Section.

VENIZELOS, HIS EXCELLENCY M. (Ex- Premier of Greece)

See Historical Section.

WAKEFIELD, SIR CHARLES

See Historical Section.

WEDGEWOOD, RT. HON. J. C.,

See Historical Section.

WILLIAMS, BRANSBY

C499 { Scrooge—Before the Dream
Scrooge—The Dream ("Christmas
Carol") (*Dickens*) (80)

WILLIAMS, BRANSBY—Continued

- C500 { Scrooge—The Awakening ("Christmas Carol") (*Dickens*) (80)
Tale of two Cities—Sidney Carton's Farewell
C501 { Devil-may-care (82)
Micawber and Uriah Heep ("David Copperfield") (*Dickens*)

WILSON, WOODROW (1856-1924) (President of the U.S.A., 1913-1920)
See Historical Section.

NURSERY RECORDS

SERIES 1.

- AS17 { Nursery Tunes—Part 1—Containing:
Boys and girls come out to play;
Little Bo-peep; All round the maypole; I saw three ships come sailing by; Old man of Tobago
Part 2—Containing: Ding dong dell; Dame, get up and bake your pies; Oranges and lemons; There was a little man; Sing a song of sixpence
Little Mayfair Orchestra
AS15 { Nursery Rhymes—Part 3—Containing:
Baa, baa, black sheep; Oranges and lemons; Humpty, Dumpty; Mrs. Bond
Part 4—Containing: Robinson Crusoe; A frog he would a-wooing go; Twinkle, twinkle, little star; Three blind mice; I saw three ships come sailing by
Uncle George's Party
AS2 { The house that Jack built. Parts 1 and 2 *Uncle Charlie*
AS6 { Toyland. Parts 1 and 2 *Uncle Charlie*
AS8 { The three bears
Jack and the beanstalk *Uncle Harry*
AS12 { The babes in the wood. Parts 1 and 2 *Uncle Harry*

SERIES 2.

- AS18 { Nursery Tunes—Part 3—Containing:
Cock Robin; Jenny Wren; Baby Bunting; Jack and Jill
Part 4—Containing: Goosey, goosey gander; Dickory, dickory dock; What are little boys made of? The frog and the mouse
Little Mayfair Orchestra
AS4 { The jazzing nigger
Ten little nigger boys *Uncle Charlie*
Uncle Charlie's Nursery Rhymes—
Part 1—Containing: Little Bo-peep; Humpty Dumpty; Jack and Jill; A farmer went trotting
AS5 { Part 2—Containing: Three blind mice; Sing a song of sixpence; Simple Simon; As I was going to London Town *Uncle Charlie*
AS10 { Aladdin. Parts 1 and 2 *Uncle Harry*
AS14 { Tom Thumb
The sleeping beauty *Uncle Harry*

- AS16 { Hansel and Gretel
Jack and the giant killer *Uncle Harry*

SERIES 3.

- Nursery Rhymes—Part 1—Containing: Ding dong dell; Dame, get up and bake your pies; Hot cross buns; Little Boy Blue; What are little boys made of?; What are little girls made of?
Part 2—Containing: Old King Cole; Curly locks; Goosey, goosey, gander; Girls and boys come out to play *Uncle Peter's Party*
AS3 { Laughing Ginger Brown
The farm yard *Uncle Charlie*
AS7 { Uncle Charlie's Nursery Mixture.
Parts 1 and 2 *Uncle Charlie*
AS9 { Cinderella. Parts 1 and 2 *Uncle Harry*
AS11 { Little Red Riding Hood. Parts 1 and 2 *Uncle Harry*
AS13 { Dick Whittington and his cat
Beauty and the beast *Uncle Harry*

SERIES 4.

- AS19 { Nursery Tunes—Part 5—Containing:
Robinson Crusoe; A frog he would a-wooing go; Twinkle, twinkle, little star; Three blind mice
Part 6—Containing: Baa, baa, black sheep; Old King Cole; Humpty, Dumpty; Mrs. Bond
Little Mayfair Orchestra
Nursery Rhymes—Part 5—Containing:
Jenny Wren; Sing a song of sixpence; Baby Bunting; Jack and Jill
AS20 { Part 6—Containing: London Bridge is broken down; There was an old man who lived in a wood; Polly put the kettle on; When the snow is on the ground
Uncle George's Party
AS21 { A trip to Moonland. Parts 1 and 2 *Uncle Charlie*
AS22 { Fairies in the firelight
Fairy Tinker *Uncle Walter*
AS23 { The storks. Parts 1 and 2 *Uncle George*
The balloon fairy
AS24 { Tom, Tom, the piper's son *Uncle Charlie*

SERIES 5.

- Nursery Tunes—Part 7—Containing:
London bridge is broken down; Hey diddle, diddle; Lion and the unicorn; There was a man of Thessaly
AS25 { Part 8—Containing: Little Tommy Tucker; There was a lady loved a swine; Little cock sparrow; Tom, Tom, the piper's son; "A" was an archer; Three mice went a hole to spin *Little Mayfair Orch.*

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

SERIES 5—Continued.

- AS26 { Bunny Cotton Villa jazz band
Parts 1 and 2 Uncle Charlie
Teddy (Phillips)
- AS27 { Dream Daddy (Herscher and Keefer)
Uncle Walter
- AS28 { Rumpelstiltskin. Parts 1 and 2
Uncle George
(a) The lost shoe, (b) The horseman,
(c) The huntsman ("Peacock
Pie") (W. De La Mare)
- AS29 { (a) The bandog, (b) Miss "T," (c)
The cupboard ("Peacock Pie")
(W. De La Mare) Uncle George
- AS30 { Old Mother Hubbard
Laughing Uncle Charlie
Uncle Charlie

SERIES 6.

- Nursery Tunes—Part 9—Containing:
Mary, Mary, quite contrary; Pat-
a-cake; A crow he sat upon an
oak; Where are you going to, my
pretty maid?
- AS31 { Part 10—Containing: There was an
old woman tossed up in a blanket;
There was an old man who lived in
a wood; When the snow is on the
ground; Polly, put the kettle on
Little Mayfair Orchestra
- Nursery Rhymes—Part 7—Contain-
ing: A crow he sat upon an oak;
Little cock sparrow; Mary, Mary,
quite contrary; Hey, diddle, di-
dle; There was a man of
Thessaly
- AS32 { Part 8—Containing: There was a
lady loved a swine; Tom, Tom,
the piper's son; "A" was an
archer Uncle George's Party
- AS33 { The land of broken toys. Parts 1
and 2
- AS34 { Jim (Cautionary Tales for Children)
(H. Belloc) Uncle George
- AS35 { Matilda
Bunny Cotton Tail's visit to Wemb-
ley. Parts 1 and 2 Uncle Charlie
- AS36 { The three little pigs. Parts 1 and 2
Uncle George

SERIES 7.

- AS37 { The cuckoo clock. Parts 1 and 2
Uncle Charlie
- AS38 { Miss Priscilla Prim
At the Blue Moon fair Uncle Charlie
- AS39 { Bubble Land
Bubble Town frolics Uncle Charlie
- AS40 { The Pixie fiddler
Stars and moonbeams Auntie Agnes
General Jack. Part 1
- AS41 { Uncle Charlie and Auntie Agnes
General Jack. Part 2 Uncle Charlie
- AS42 { The Brown family
Jack in the box Uncle Charlie

PENROSE, CHARLES (With Orchestral Accompaniment)

- B2367 { The laughing jazz band (B. Grey)
Popular jocular Dr. Brown (B. Grey)

C. PENROSE, B. GREY, P. SWINSTEAD,
B. GLENNIE, D. MATHERThe Fairy Adventures of Molly and Jack
with Gallopin' Gus (B. Grey)

- B2630 { The fairy letter box
Rupert the ridiculous rabbit
- B2631 { Gallopin' Gus
The King who could not laugh
- B2632 { Attacked by pirates
Was it just moonshine

PLAYWAYS (Educational)

Planned by Mrs. J. Murray MacBain

A set of five 10-inch double-sided "His Master's Voice" Plum Label Records for children. The music is specially selected for ear-training, beating-time and other rhythmic activities. A booklet by Mrs. MacBain gives a full description of how to use the records. Price, 1/—.

SMALL ORCHESTRA

- A Little March Past (Arr. Alec Rowley)
- B2805 { Part 1.—Introducing: "The minstrel
boy," "Men of Harlech," "Mine
eyes have seen"
Part 2.—Introducing: "John Peel,"
"When Johnny comes marching
home," "British Grenadiers"
- Music for Rhythmic Exercises (Arr. Alec Rowley)
- B2806 { Part 1.—Dance Steps—Introducing:
"Yankee Doodle," "On the bridge
of Avignon," "Hunting the hare"
Part 2.—Stepping, Beating Time and
Ball Movements—Introducing:
"Once I loved a maiden fair,"
"Lass of Richmond Hill," "Polly
Oliver," "Valse Coppelia" (Delibes)
- Music for Simple Dances (Arr. Alec Rowley)
- B2807 { Part 1.—(a) Circle Dance; (b) Little
Peasant Dance
Part 2.—(a) Step-stately (Beethoven);
(b) The Wild Horseman (Schu-
mann)

MASTER NORMAN WARE, Boy Soprano
(With Pianoforte Accompaniment)

- B2808 { Voice Exercises
Parts 1 and 2
- Ear Training
- B2809 { Part 1.—Lullaby (Schubert)—(a)
Voice and Piano; (b) Violin and
Piano
Part 2.—Lullaby (Schubert)—(a)
'Cello and Piano; (b) String
Quartet

UNCLE GEORGE'S PARTY

- B2866 { Nursery Rhymes
Parts 1 and 2

MISCELLANEOUS.

BIRD RECORDS

- B392 { Bird Record by Captive Blackbird
Bird Record by Captive Thrush
Nightingales (Actual Bird Record)
- B2469 { Dawn in an old world garden
English songbirds' awakening
Nightingales with Beatrice Harrison playing "Londonderry Air"
- B2470 { Nightingales with Beatrice Harrison playing "Chant Hindou"
(Actual recording in open air in England)
- B2853 { Nightingales with B. Harrison
"Songs my mother taught me"
Nightingales and Church Bells—"A summer night idyl"

INSTRUMENTS OF THE ORCHESTRA

- C1311 { String Instruments
Wood-wind Instruments
- C1312 { Brass Instruments
Percussion

KELLOG, CHARLES, AND VICTOR ORCHESTRA (Whistling) ("The Nature Singer")

- EA107 { Narcissus (Nevin)
Serenade (Moszkowski)

LOUGHBOROUGH CARILLON

- W. E. Jordan (Borough Carillonneur)
- B2683 { Fantasia on popular songs. In two parts
- B2687 { Country dance in G minor (Newton)
Spring song (Mendelssohn)

PHYSICAL CULTURE EXERCISES

By A. WALLACE JONES

(With Orchestral Accompaniment)
In Album with Instruction Charts, 12/6.

- B2305 { Keep Fit—Introduction and Exercise
1 to 4
- B2306 { Keep Fit—Exercises 5 to 8
Keep Fit—Exercises 9 to 12

PRYOR'S, ARTHUR, BAND

- EA26 { The Warbler's Serenade. Bird Interpretations by M. McKee and Billy Murray
The whistler and his dog. Whistling by M. McKee and Billy Murray

ST. MARGARET'S CHIMES, WEST-MINSTER

- B2398 { St. Margaret's Chimes, Westminster, and "O God our help in ages past." Played by Stanley Roper (Organ)
Impressions of London (Westminster)—Actual recording of Big Ben and traffic noises—St. Margaret's Chimes and "The Old 100th." Played by Stanley Roper (Organ)

WHISTLING

CAPPER, CHARLES, Whistling

- B153 { Il Bacio (Arditi)
Piccolo, Piccolo, Tsin, Tsin, Tsin (Oscar Straus)

WIRELESS RECORDS.

Marconi Official Training Signals.
Prepared by the Wireless Press Ltd., London.

These records have been prepared for the purpose of affording instruction in the reception of sound signals used in Wireless Telegraphy, and will be found invaluable for home students.

COURSE 1.

- B625 { International Morse Code Signals
Practice in Difficult Letters, etc.
- B626 { Press (Slow)
Press (Medium)
- B627 { Message (Slow)
Assorted Messages (Medium)
- B628 { Commercial Messages (Medium)
Code and Cypher
- B629 { Assorted Messages (Fast)
Foreign Messages (Fast)
- B630 { Press and Press Jamming
Messages and Press Jamming

HUMOROUS.

AUSTIN GENE, Comedian

- EA127 { For my sweetheart
Billy boy. Frank Crumit
- EA142 { To-night you belong to me
Here I am
- EA207 { One sweet letter from you
Yesterday (with Violin, 'Cello & Piano)
- EA261 { Are you happy?
The sweetheart of Sigma Ch
- EA262 { Are you thinking of me to-night?
My blue heaven
- EA275 { There's a cradle in Carolina
What do I care what somebody said
- EA341 { Girl of my dreams
Ramona
- EA350 { So tired
To-morrow
- EA360 { In my bouquet of memories
Without you, sweetheart
- EA394 { I can't do without you
Just like a melody out of the sky
- EA413 { Memories of France
Old pals are the best after all
- EA427 { Then came the dawn
If you don't love me. J. Marvin
- EA451 { I got a woman crazy for me
Sonny Boy
- EA470 { I can't give you anything but love
I wonder if you miss me to-night
- EA482 { The voice of the southland
Heartbroken and lonely. J. Marvin
- EA512 { The song I love
Weary river

The library edition of "Opera at Home" is indispensable to lovers of opera Price, 7/6
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue

Humorous

Au

"HIS MASTER'S VOICE" RECORDS

AUSTIN, GENE—Continued

- EA527 { Wedding bells
A precious little thing called love
J. Marvin—E. Smalle
- EA547 { Dream mother
Garden in the rain
- EA550 { Lonesome road
Paradise Isle. Morton Downey
- EA590 { Little pal
Why can't you?
- EA593 { I've got a feeling I'm falling
Maybe! Who knows?
- EA645 { Please come back to me
Singin' in the rain Johnny Marvin
- B2345 { Behind the clouds
Bye, bye, blackbird

BADDELEY, ANGELA, and L. DU GARDE PEACH

- B2813 { Motoring without tears
Parts 1 and 2

BEDDIE, AUGUSTUS, Recitation

- *B2201 { Guddlin' (MacLaren)
Address to a Haggis (Burns)
- *B2219 { Me an' Andra (Couston)
Dreamland toon (Craig)

BRICE, FANNY (Comedienne)

- EA485 { I'd rather be blue
If you want the rainbow
- EA511 { My man (Mon homme)
The song of the sewing machine
- EA624 { Mrs. Cohen at the beach
Parts 1 and 2

CALIFORNIAN HUMMING BIRDS (Male Trio)

- EA356 { I just roll along
She's a great, great girl

CANTOR, EDDIE (Comedian)

- EA538 { Makin' Whoopee
I'm bringing a red, red rose
- EA576 { Hello, sunshine
If I give up the saxophone

CARLISLE, ELSIE (Comedienne)

- B2489 { Baby ("Castles in the Air")
Since I found you
- EA463 { It goes like this
Ten little miles from town

CHEVALIER, ALBERT (the late), Comedian

- *D373 { Fallen star
My old Dutch (8r)

CHEVALIER, MAURICE

- EA542 { Wait till you see "Ma Cherie"
Louise
- EA560 { It's a habit of mine
On the top of the world alone

- EA639 { Les Ananas ("Innocents of Paris")
Valentine ("Innocents of Paris")

CLARE, TOM, at the Piano

- C1471 { Cohen on the telephone
Cohen rings up his tailor

CRUMIT FRANK

- EA88 { Get away, old man, get away
Pretty little dear
- EA127 { Billy boy
For my sweetheart. Gene Austin
- EA226 { Grandfather's clock
O dem golden slippers. V. Dalhart—C. Robison

- EA227 { Abdul, Abulbul Amir
Frankie and Johnnie

- EA229 { The girl friend
The blue room ("Girl Friend"). The Revellers

- EA255 { Bye, bye, pretty baby
Mountain greenery ("Girl Friend")
- EA278 { Da, da, da, my darling
Together we two. V de Leath—Ed. Smalle

- EA294 { Wake, Nicodemus
Sing on, brother. V. Dalhart—C. Robison—A. Hood

- EA298 { I miss you, 'Lize
That old wooden rocker

- EA323 { Bohunkus
Kingdom coming

- EA366 { Down in the de cane break
Song of the prune

- EA387 { No news ("What killed the dog")
The three trees

- EA453 { A gay Caballero
Is there anything wrong in that

- EA454 { H. Kane
The Bride's Lament

- EA524 { Jack is every inch a sailor
The king of Borneo

- EA586 { The road to Vicksburg
A high silk hat and a walking cane

- EA586 { Mountains ain't no place for bad men

DALHART, VERNON—ROBISON, CARSON

- EA226 { O dem golden slippers
Grandfather's clock. Fr. Crumit

- EA286 { Hear dem bells
Miss Annabelle Lee. Whiteman's

- EA295 { Rhythm Boys
Far away in Hawaii

- EA382 { My blue mountain home
The little green valley

- EA382 { Climbin' up de golden stairs
Dalhart—Robison—Hood

DALHART, VERNON—ROBISON, C.—HOOD, A.

- EA294 { Sing on, brother, sing on
Wake, Nicodemus. F. Crumit

- EA309 { Oh! Susanna
When the sun goes down again

- EA309 { V. Dalhart—C. Robison

DE LEATH, VAUGHN—ED. SMALLE

- EA278 { Together we two
Da, da, da, my darling. F. Crumit

- EA496 { When the world is at rest
Ev'rybody loves you. A. Stanley—J. Marvin

- EA577 { Building a nest for Mary
What a day

- EA613 { Good little, bad little you
Oh! baby, what a night. B. Murray—W. Scanlon

FIELDS, GRACIE (Comedian)

- EA479 { In the woodshed she said she would
Why does the hyena laugh?

"GREATEST ARTISTS—FINEST RECORDING*"

FIELDS, GRACIE—Continued.

- EA563 { EE, by gum
I lift up my finger and say "Tweet,
tweet"
B2739 { So tired
We're living at the cloisters
EA630 { Cute little flat. *With A. Pitt*
Ann Penn interviews. *Ann Penn*

FRIEND, CLIFF (Comedian)

- EA419 { Datty ditties
Parts 1 and 2

HAPPINESS BOYS, THE (Comedians)
(Ernest Hare and Billy Jones)

- EA50 { What! No women
The village blacksmith owns the
village now
EA118 { She knows her onions
It won't be long now
EA164 { That's my hap-hap-happiness
Cock-a-doodle, I'm off my noodle
EA264 { Pastafazoola
Since Henry Ford apologised to me
EA308 { Henry's made a lady out of Lizz'e
It's in the bag
He ain't never been to college
EA351 { She's the sweetheart of six other
guys
EA409 { Giggling Gertie
Must you wear a moustache?
EA423 { Sing, sister, sing
Old man sunshine. *Johnny Marvin*
EA522 { Etiquette blues
Where did you get that name
There ain't no flies on aunt
B2276 { (Vander Decken)
Bam, Bam, Bammy Shore (*Hen-*
derson). *The Revellers*
EB34 { Twisting the Dials 2 parts

HASTINGS, ERNEST, Humorist

- B2481 { The roast beef of old England
There's nothing over sixpence in
the store
C1095 { Gerrard 64
My word you do look queer

HENRY, JOHN, Humorist

- B2120 { Curtain Lecture (*Henry*)
Joe Murgatroyd says
B2155 { My wireless set. In 2 Parts
B2384 { "Blossom's" film scenario (*Henry-*
Reeve). Parts 1 and 2
B2393 { The stocking (*Henry-Reeve*)
Parts 1 and 2
B2485 { Story of Lady Godiva
Parts 1 and 2
B2835 { Going the pace that kills
Parts 1 and 2
B2930 { Joe Murgatroyd's letter
Parts 1 and 2
B3085 { Over the garden wall
Parts 1 and 2

HENRY, LEONARD (Comedian)

- B2883 { Sh'shiverrin'
Why is the bacon so tough?
B2916 { The tale of the talkies
General Post

- B3013 { Pokee-okee-oh
What did the village blacksmith say

JANS HARRY—WHALEN, HAROLD

- EA272 { Just a couple o' good guys
Well! Well! Well!
EA355 { Well, the Irish and the Germans got
together
Let's give three cheers. *J. Miller-*
C. Farrell

KANE, HELEN, Comedienne

- EA442 { Get out and get under the moon
That's my weakness now
EA453 { Is there anything wrong in that?
A gay caballero. *F. Crumit*
EA486 { Don't be like that
Me and the man in the moon
EA617 { He's so unusual ("Sweeties")
I'd do anything for you
B3050 { Do something
That's why I'm happy

KELLY, WALTER, Comedian

- B4566 { Virginian Judge, 2nd session. 2 parts
B4568 { Darky Stories
Irish Stories

KING, CHARLES

- EA544 { Broadway melody
Love boat
EA552 { You were meant for me
The wedding of the painted doll

KINGS, WILL

- See also Page 110.
C1340 { Bertram at the Rotary dinner
The Hon Bertram addresses the
tenants

LAUDER, SIR HARRY, Baritone

- E168 { Good-bye till we meet again
Queen among the heather
E169 { Hey, Donal'
Wee Jean Macgregor
*E170 { I wish I had someone to love me
Trixie from Dixie
Back, back to where the heather
D390 { grows
Wee hoose 'mong the heather
*D391 { Bonnie Lizzy Lindsay
I think I'll get wed in the summer
*D392 { Every lassie loves a laddie
Breakfast in bed
D396 { I've got something in the bottle for
the morning
Mr. John Mackay
D401 { Somebody's waiting for me
Ta-ta my bonnie Maggie dar'ing
D403 { Message boy, The
That's the reason noo' I wear a kilt
*D407 { We all go home the same way
We parted on the shore
D409 { When I get back to bonnie Scotland
When I was twenty-one
D535 { Sunshine of a bonnie lassie's smile
O-hi-O
*D544 { O'er the hills to Ardentenny
I wish you were here again

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

LAUDER, SIR HARRY—Cont.

- *D642 Bella, the belle o' Dunoon
Saturday night
D647 Hame o' mine
It's a fine thing to sing
D1043 I like my old home town
I'm boss of the hoose
I'm looking for a bonnie lass to
love me
D1064 Love makes the world a merry-go-
round
D1078 Soosie McLean (Lauder)
When I meet Mackay (Lauder)
Keep right on to the end of the road
(Lauder)
D1085 The road to the isles (arr. Fraser)
It's nicer to be in bed (Lauder)
D1100 I've loved her ever since she was a
baby (Lauder)
D1106 Stop your tickling, Jock (Lauder)
Lass of Killiecrankie (Lauder)
The waggle o' the kilt (Lauder)
D1112 The wedding of Sandy McNab
(Lauder)
D1134 A wee Deoch an' Doris (Lauder)
Bonnie Maggie Tamson (Lauder)
D1197 I love a lassie (Lauder)
Doughie the baker (Lauder)
D1229 Bonnie Mary of Argyle
Tobermory (Lauder)
D1277 Nanny
Roaming in the gloaming
D1434 Just got off the chain (Lauder)
The pirate (Lauder)
D1493 Oh, how I weary dearie for you,
That's the reason noo I wear a kilt
D1623 Portobello lass (Lauder)
Wee hoose 'mang the heather

LAWLEY, COOPER, Tenor

- EA380 Laugh, clown, laugh
What do you say? J. Miller—C. Farrell

LAWRENCE, GERTRUDE, Comedienne

- EA257 Do, do, do
Someone to watch over me

LE MAIRE, GEORGE—VAN, REX

See under Van—Le Maire.

LENO, DAN (1861-1904), Comedian

See Historical Section.

LESTER, ALFRED (assisted by Miss
BUENA BENT)

- C497 Scene-shifter's lament, The
Village fire brigade

LONG, NORMAN

- *B2257 Homes (Weston and Lee)
The drage way (C. Rose)
B2296 Toasts (Rose)
Down in our village in Zummerzet
The good little boy and the bad
little boy (Weston—Lee)
B2454 Under the Bazunka tree (Lee)
B2580 Is it British? (Weston)
I think of you (Weston)

MARVIN, JOHNNY

- EA189 There's something nice about
everyone
Me and my shadow. Jack Smith
It all belongs to me
EA251 Highways are happy ways. H. Yates
—C. Lawley
Give me a night in June..
EA263 After I've called you sweetheart
J. Marvin—E. Smalle
Keep sweeping the cobwebs off the
moon
EA321 Is she my girl friend?
EA324 From midnight till dawn
Bungalow of dreams. Crescent Trio
EA339 The old-fashioned locket
Mary Ann. J. Marvin—Ed. Smalle
EA361 Angel
Sweetheart o' mine
EA369 I still love you
My pet
EA370 Golden gate
Think of me thinking of you
EA427 If you don't love me
Then came the dawn. Gene Austin
Oh! You have no idea
EA428 I'm tired of making believe
Harold Yates
Happy days and lonely nights
EA465 There's a rainbow round my
shoulder
Sweethearts on parade (With Ukelele
Accompaniment)
EA477 Where the shy little violets grow
(With Guitar Accompaniment)
Heartbroken and lonely
EA482 The voice of the southland. Gene
Austin
You wanted someone to play with
EA500 I'll get by as long as I have you.
Aileen Stanley
All by yourself in the moonlight
EA506 Sweetheart of all my dreams (I
love you)
Down among the sugar cane
EA564 She's a new kind of old-fashioned
girl. Jack Smith
EA573 Some sweet day
Blue Hawaii. J. Miller—C. Farrell
EA589 I'm in seventh heaven
Used to you
EA595 Finding the long way home
Pals forever. The Melody Three
EA607 Baby! O where can you be?
I'd fall in love with me
Same old moon
EA626 My song of the Nile. The Melody
Three
EA637 I'm painting the clouds
Tip-toe thru' the tulips
Singin' in the Rain
EA645 Please come back to me (Gene
Austin)
B3129 Orange Blossom Time
Your Mother and Mine

"GREATEST ARTISTS—FINEST RECORDING"

- MARVIN, J., and ED. SMALLE**
 EA150 { Blue skies (*Berlin*)
 In a little Spanish town (*Young-Wayne*). *The Revellers*
 EA307 { Rain
 After my laughter came tears
 The sun is at my window
 EA520 { I'll always be in love with you. *M. Downey*
 EA527 { A precious little thing called love
 Wedding bells. *G. Austin*
- MARVIN, J., and A. STANLEY**
 See under Stanley-Marvin.
- MAUGHAN, DORA, and WALTER FEHL**
 (Duets)
 B3000 { Eggs, toast and coffee
 Just what I thought
 B3011 { If I didn't know your husband
 A woman who knows
- MELODY THREE, THE**
 EA595 { Pals forever
 Finding the long way home. *Marvin*
 EA626 { My song of the Nile
 Same old moon. *J. Marvin*
- MILLER, JIM, and FARRELL, CHAS.**
 EA249 { It was only a sun shower
 What do we do on a dew-dew-dewy day?
 EA289 { Joy bells
 Stay out of the south
 Let's give three cheers
 EA355 { Well, the Irish and the Germans
H. Jans-H. Whalen
 EA380 { What do you say?
 Laugh, clown, laugh! *C. Lawley*
 EA573 { Blue Hawaii
 Some sweet day. *J. Marvin*
 Lovable and sweet
 EA618 { Where the sweet forget-me-nots
 remember
- MORGAN, HELEN, Comedienne**
 B2735 { Can't help lovin' dat man ("Show Boat")
 Ol' man river ("Show Boat"). *The Revellers*
 EA551 { My Bill
 Redskin. *Helen Clark*
- MURRAY, BILLY—G. RICE**
 EA92 { D'ye love me? (From "Sunny")
 A cup of coffee, a sandwich and you
F. Baur—H. Clark
- MURRAY, BILLY—MONROE SILVER**
 EA85 { I ate the Boloney
 Any ice to-day, lady? *Aileen Stanley—B. Murray*
- MURRAY—STANLEY**
 See under Stanley-Murray (page 118).
- NATIONAL CAVALIERS, Male Quartet**
 EA293 { Dear, on a night like this
 I told them all about you
 Down by the old millstream
 EA372 { Back in your own back yard
H. Yates—C. Lawley
 EA430 { Beautiful
 Oh! Lucindy. *The Revellers*
- EA474 { The song I love
 Dusky stevedore. *The Revellers*
- PENN, ANN, Comedienne**
 EA440 { Impersonations
 Out in the new mown hay
 EA600 { A dicky bird told me so
 That Monte Carlo song
 EA630 { Ann Penn interviews
 Cute little flat. *G. Fields & A. Pitt*
- REVELLERS, THE**
 B2182 { Dinah (*Akst*)
 I'm gonna Charleston
 B2236 { Collegiate (*Deppen*)
 Oh, Miss Hannah (*Jaffe*)
 Bam, Bam, Bammy Shore (*Henderson*)
 B2276 { There ain't no flies on aunty (*Van der Decken*). *The Happiness Boys*
 B2340 { Just around the corner
 Valencia
 Ol' Man River (*Kern*)
 B2735 { Can't help lovin' dat man (*Kern*).
Helen Morgan
 B2972 { Comin' home
 Evenin'
 EA150 { In a little Spanish town
 Blue skies. *J. Marvin—Ed. Smalle*
 EA203 { Honolulu moon
 When day is done. *Fr. Baur*
 EA229 { The blue room ("Girl Friend")
 The girl friend. *Frank Crumit*
 EA285 { Nola
 Souvenirs
 EA384 { Dream River
 Mammy is gone
 Was it a dream?
 EA402 { Chl-oe—Song of the swamp. *The Rounders*
 EA474 { Dusky stevedore
 The song I love. *National Cavaliers*
 EA609 { Ploddin' along
 Wake up! chillun, wake up
 Oh, Kay—Vocal Gems
 EB16 { Cocoanuts—Vocal Gems. *Light**
Opera Co.
 C1293 { "Tip Toes"—Vocal Gems.
 "Sunny"—Vocal Gems *Light Opera Co.*
- ROBERTS, ARTHUR, Comedian**
 See Historical Section.
- ROBEY, GEORGE**
 C546 { And very nice, too
 Archibald! Certainly not (81)
 *C550 { Barrister, The (80)
 Tempt me not (81)
- ROUNDERS, THE, Male Voices**
 EA643 { Deep Night
 Singin' in the Rain
- SALON GROUP and NAT SHILKRET**
 C1657 { Stephen Foster melodies.
 Parts 1 and 2
 EB42 { Stephen Foster melodies.
 Parts 1 and 2
- SALON GROUP (Male Voices, with Orch.)**
 EA268 { C'est vous. *Soloist : Lewis James*
 Dawn of to-morrow

Operatic Records are also listed in special section under their particular opera.
 For best results use only "His Master's Voice" Needles.

SARONY, LESLIE, Comedian

- B2714 { Don't be cruel to a vegetabuel
Don't do that to the poor puss cat

SCOTT and WHALEY (Duologue with Effects)

- B2966 { A run with the Darktown hunt.
Parts 1 and 2

SHEPARD, BURT (the late)

- B468 { Laughing song (76)
Whistling coon, The (76)

SILVER, MONROE—B. MURRAY

See under Murray—Silver.

SMALLE, ED.—J. MARVIN

See under Marvin—Smalle.

SMALLE, ED.—V. DE LEATH

See under De Leath—Smalle.

SMITH, JACK, Whispering Baritone

- EA36 { When autumn leaves
Always. *Henry Burr.*
EA56 { "Gimme" a little kiss
Pretty little baby
EA61 { I don't believe it, but say it again
I'd climb the highest mountain
When the red, red robin comes
bob, etc.
EA72 { That's my night with baby
Precious
EA114 { That's a good girl
Me and my shadow
EA189 { There's something nice about
everyone.
EA256 { Clap yo' hands
Maybe. *Franklyn Bau*
EA282 { Playground in the sky
The song is ended
EA332 { The best things in life are free
Varsity drag ("Good News")
EA526 { Glad rag doll
Sweet forget-me-not
She's a new kind of old-fashioned
girl
EA564 { Down among the sugar cane.
J. Marvin
B2192 { Feelin' kind o' blue
I'm knee-deep in daisies
Are you sorry? (*Ager*)
B2270 { Some other bird whistled a tune
(*Byran, Schafer-Fisher*)
Then I'll be happy (*Brown-Friend*)
B2260 { What did I tell ya? (*De Sylva-Donaldson*)
B2925 { All by yourself in the moonlight
If I had you

STANLEY, A., and B. MURRAY

- EA21 { Keep your skirts down, Mary Ann
If I had a girl like you
EA41 { Down by the winegar works
Roll 'em girls. *Murray*
Any ice to-day, lady?
EA85 { I ate the Boloney. *B. Murray—M. Silver*
Bridget O'Flynn
EA112 { What could be more wonderful
than you

STANLEY, A., & MARVIN, JOHNNY

- EA246 { I walked back from the buggy drive
I'm gonna dance with the guy
A. Stanley—B. Murray
EA496 { Ev'rybody loves you
When the world is at rest. *Chick Endor*

STANLEY, AILEEN (Comedienne)

- EA500 { I'll get by as long as I have you
You wanted someone to play with.
J. Marvin
B3014 { Give your baby lots of lovin'
I'll never ask for more

STANTON, VAL AND ERNIE

- B2113 { English as she is not spoken—Pot-
pourri. In 2 Parts
Potpourri No. 3 (English as she is
not spoken)
B2626 { Potpourri No. 4 (English as she is
not spoken)

STRATTON, EUGENE (The late)

- C556 { I may be crazy (81)
Lily of Laguna (81)

TANNEN, JULIUS

- EA271 { Cohen at the telephone
Parts 1 and 2

TUCKER, SOPHIE (Comedienne)

- EA575 { I don't want to get thin
That's what I call sweet music
EA597 { He's a good man to have around
I'm the last of the red hot mammas

VAN, REX—GEORGE LE MAIRE

- EA270 { The Black Jacks
Parts 1 and 2
EA337 { The Black Jacks
Parts 3 and 4

WELDON, HARRY

- C777 Pastoral song. In 2 Parts

WHALEN, H.—JANS, H.

See under Jans—Whalen.

WHITEMAN'S (PAUL) RHYTHM BOYS

- EA286 { Miss Annabella Lee
Hear dem bells. *V Dalhart—C. Robison*

WHOOPEE BOYS, THE (Male Trio)

- B3062 { All I want is happiness
I'm on my way South

WYNNE, WISH, Comedienne

- B2532 { A servant girl (*Wynne*)
Our district visitor (*Wynne*)
B2780 { A bedtime story
Parts 1 and 2
B3039 { Filthy Lucre (*Wynne*)
I dunno (*Wynne*)

YATES, HAROLD—LAWLEY, COOPER

- EA251 { Highways are happy ways
It all belongs to me. *J. Marvin*
Back in your own backyard
EA372 { Down by the old mill stream
National Cavaliers

LABELS—B and EA (10-inch Plum)
C (12-inch Plum)

E (10-inch Black)
D and ED (12-inch Black)

OPERAS

AFRICANA (Meyer)

Adamastor, re delle acque (Act III.).

Averla tanto amata (Act IV.).

O Paradiso! (Act IV.) Caruso, DB117; Fleta, DB1071; Gigli, DB109; Ruffo, DB406

Quanto amor (Act II.).

Battistini, DB210

Martinelli, DB336

Battistini, DB210.

AIDA (Verdi)

Act I.

Celeste Aida (Heavenly Aida). Caruso, DB144; Martinelli, DB979; Slezak, D827; Fleta, DB1053.

Celeste Aida (preceded by Recitative, "Se quel guerrier").

Caruso, DK115.

Ritorna vincitor (Return victorious)

Austral, E474; Destinn, DB646; Giannini, DB1093;

Rethberg, D1451.

Act II

Introduction and Moorish Ballet

Creatore's Band, C1339.

Grand March

Creatore's Band, C1339.

Act III.

O patria mia (O my native and)

Destinn, DB222; Giannini, DB1093; Rethberg, D1451;

Ciel! mio padre (Duet, Aida-Amonasro, Part 1).

Gadski-Amato, DK126

Ponsel e, DB854.

Su dunque! (Same Duet, Part 2) (or "Riverdrai le foreste).

Granforte-Monti

DB1153.

Gadski-Amato, DK126;

Granforte-Monti, DB1153.

Act IV.

Gia i sacerdoti (Duet, Amneris-Radames, Part 1).

Caruso-Homer, DK115.

Aida a me toglie (Same, Part 2)

Caruso-Homer, DM111.

La fatal pietra ("The fatal stone" or "Morir si pura," Final Duet, Part 1).

Austral-Fleta, DB580;

O terra addio ("Farewell to earth") (Final Duet, Part 2).

Caruso-Gadski, DM114;

Selection.

Austral-Fleta, DB580; Ponselle-Martinelli, DA809.

Aldershot Military Tattoo, C1268.

AIDA

Complete Opera, in 20 double-sided records, see "Opera Sets" (Page 145).

ALCESTE (Gluck)

Divinites du Styx.

Jeritza, DB355

AMLETO

See "Hamlet."

ANDREA CHENIER (Giordano)

Son sessant' anni (Act I.).

Ruffo, DA351.

Un di all'azzurro (Improvisso) (Act I.).

Caruso, DB700; Martinelli, DB 1143; Pertile, DB1118;

Enemy of his country ("Nemico")

Tamagno, DB101 and DS102

Come un bel di di Maggio (Act IV.).

Marshall, D1146

Complete Opera, see "Opera Sets" (page 147).

Caruso, DA117; Martinelli, DB1143.

ARMIDE (Gluck)

Ah! si la liberte

F. Leider, D1547.

BALLO IN MASCHERA (Verdi)

La rivedro nell'estasi (Act I.).

Caruso, Hempel, Rothier and Seguro, DM103.

Alla vita che t'arride (Act I.).

Ruffo, DA358.

Di tu, se fedele (Act I.).

Caruso, DA102.

E scherzo, od e folia (Act I.).

Caruso, Hempel, Duchene, Rothier, and Seguro, DM103.

Operas

Ba

"GREATEST ARTISTS—FINEST RECORDING!"

BALLO IN MASCHERA (Verdi)—Continued.

Mezzanotte! A che veggio? (Act II.).—Ma dall' arido. *Poli-Randacio*, DA173; *Spani*, DB1045.
 Morro, ma prima in grazia (Act III.). *Destinn*, DB222.
 Eri tu (Cavatina, Act III.). *Battistini*, DB200 and DB738; *Ruffo*, DB398; *Granforte*, DB937
 Ma se me forza (Act IV.). *Caruso*, DB13

BARBIERE DI SIVIGLIA (Rossini)

Overture *Berlin State Opera Orchestra*, D1294.
 Ecco ridente. *Schipa*, DA874.
 Largo al factotum (Act I.). *Dawson*, C1400; *Crabbe*, DB1043; *Ruffo*, DB405.
 Se il mio nome (Act I.). *De Lucia*, 2-52667; *Schipa*, DA874.
 All'idea di quel metallo (Act I.). *De Lucia-Pini-Corsi*, DB388.
 Una voce poco fa (Cavatina) (Act II.). *Galli-Curci*, DB261; *Hempel*, DB455; *Kurz*, DA408;
Talley, DB936.
 La Calunnia (Act II.). *Chaliapin*, DB932; *Journet*, DB921.
 Ah! qual colpo inaspettato! (Act III.). *Ruffo-Galvany*, DB400.
 Complete Opera, see "Opera Sets." (page 147). *De Lucia-Huguet-Pini-Corsi*, DB388.

BOHEME (Leoncavallo)

Io non ho che una povera stanzetta.— *Caruso*, DB122.
 Testa adorata.— *Caruso*, DB122.

BOHEME (Puccini)

Act I.

Che gelida manina (The poet's song). *Caruso*, DB113; *Fleta*, DB1034; *Hislop*, DB1230; *Williams*, DB451; *Slezak*, DB827; *Martinelli*, DB979; *Minghetti*, DB952; *Mummery*, C1300.
 Si, mi chiamano Mimi (I am called Mimi). *Bori*, DB152; *Hempel*, DB353; *Melba*, DB356 and DB702; *Sheridan*, DB988.
 O soave fanciulla (Love Duet).— *Caruso and Melba*, 054129; *Martinelli and Alda*, DK100; *McCormack and Bori*, DA379; *Slezak and Kurz*, DA472.

Act II.

Quando m'en vo (Musetta's waltz) *M. Bennett*, B2929; *Bori*, DA981; *Gluck*, DA227.

Act III.

Mimi! e ver siam qui (Mimi-Marcel) *Farrar-Scotti*, DK111
 Mimi e una civetta *Cortis*, DA757
 Donde lieta (Addio senza rancor) (Mimi's farewell). *Gluck*, DA227; *Melba*, DB358 and DB943;
Spani, DA879.
 Addio dolce svegliare (Quartet, Finale, Act III.). *Caruso-Farrar-Viafora-Scotti*, DO101.

Act IV.

O Mimi tu piu non torni. *Caruso-Scotti*, DM105; *Gigli-de Luca*, DB1050; *McCormack-Sammarco*, DB630; *Hislop-Granforte*, DB939.
 Vecchia zimarra (Old overcoat). *Journet*, DA771.
 The death of Mimi (Finale of Opera) (Parts I and 2).—*Bori-Schipa*, DB911; *Slezak-Kurz*, DA472.
 Selection *National Symphony Orchestra*, EB20.
 Complete Opera, see "Opera Sets." (page 148),

BOHEMIAN GIRL (Balfe)

When other lips. *McCormack*, DA307.
 Vocal Gems *Light Opera Co.*, EB9.

BORIS GODOUNOV (Moussorgsky)

Ma perche tu ci abbandoni? (Opening Chorus) *Covent Garden Chorus*, C1567.
 Moscoviti! Boris e inflessibile! (Pilgrim's Chorus) *Covent Garden Chorus*, C1567.
 Salve a te! (Coronation scene) *Covent Garden Chorus*, C1568.
 Il vostro amor mi lascia (Polonaise) *Covent Garden Chorus*, C1568.
 Coronation scene. *Chaliapin*, DB900.
 I have attained the power (Boris' Monologue). *Chaliapin*, DB612 and DB1181.
 Pimen's Monologue (Monastery Cell). *Chaliapin*, DB612.
 Heavy is the hand of retribution. *Chaliapin*, DB1181.
 Oh! I am suffocating (Clock scene) *Chaliapin*, DB 1182.
 Come let us vote boyars *Covent Gardens Chorus*, DB1182.
 It is a pity Prince Shuisky *Chaliapin*, DB1183.
 Revolutionary scene (Parts I to 4).—*Soloists, Chorus and Symphony Orchestra*, D1090 and D1091.
 Farewell of Boris *Chaliapin*, DB934 and DB1183.
 Death of Boris. *Chaliapin*, DB934.
 In the town of Kazan (Varlaam's song). *Chaliapin*, DA891.

There are some splendid Records in the Historical Section,
 which should not be overlooked by the music lover.

"HIS MASTER'S VOICE" RECORDS

Le Tambour-major

CAID, LE (Thomas)

Pinza, DB1086.

Overture.

CALIPH OF BAGDAD (Boieldieu)

Coldstream Guards Band, C1176.

CARMEN (Bizet)

Act I.

Overture. Philadelphia Symphony Orchestra, E531; Royal Albert Hall Orchestra, E461 and D137.

Opening Chorus. Covent Garden Opera Chorus, C1422.

Soldiers changing the guard Philadelphia Symphony Orchestra, D1618.

L'Amour est un oiseau (Habanera) Braslau, DA141; Calve, DB160; Kirkby Lunn, DB508; Olczewska, D1386; Morton, E440.

Cigarette Chorus Covent Garden Opera Chorus, C1422.

Parle-moi (Duet, Micaela-Jose). Hedy-Anseau, DB1115; De Lucia-Huguet, DB359.

Pres des ramparts (Seguedilla). D'Alvarez, DA1000; Gordon, DA733; Kirkby Lunn, DB508; Morton, E447.

Act II.

Introduction. R.A.H. Orchestra, E461.

Les tringles des sistres (Chanson Boheme) Calve, DB638.

Votre toast (Con voi ber) (Toreador's song). Bockelmann, C1680; Brownlee, D1396; Granforte, DB938; Dawson, C1400; Ruffo, DB406; Werrenrath, D790.

Halte-la! (Carmen-Jose) Farrar-Martinelli, DK108.

La fleur que tu (Il fior che avevi) (Flower song) Anseau, DB1098; Caruso, DB117 and DB130; De Lucia, DB359; Davies, D739; Martinelli, DB334; McCormack, DB343; Mummery, C1419.

La-bas dans la montagne. Calve-Dalmores, DB638.

Act III.

Sraugglers' Chorus Covent Garden Opera Chorus, C1423.

March of the smugglers Philadelphia Symphony Orchestra, D1618.

Voyons que j'essaie (or "En vain pour eviter") (Card Song). Gordon, DA733.

Je dis que rien ("Io dico") (Micaela's aria). Gluck, DB279; Tetrzini, DB703.

Je suis Escamillo (Duet, Jose-Toreador). Anseau-Journet, DB1098.

Act IV.

Entr'acte to Act IV. Philadelphia Orchestra, E531; Covent Garden Orchestra, C1424.

Ballet Music Covent Garden Orchestra, C1424.

March. Chorus and Symphony Orchestra, D1047; Covent Garden Opera Chorus, C1424.

Si tu m'aimes (Carmen-Toreador). Farrar-Amato, DK107.

C'est toi (Final Duet, Part 1). Farrar-Martinelli, DK108; Anseau-Sadoven, DB784.

Je t'aime encore (Final Duet, Part 2). Farrar-Martinelli, DK107; Anseau-Sadoven, DB784.

Selection. Aldershot Massed Bands, C1371; De Groot Orchestra, C1323.

CAVALLERIA RUSTICANA (Mascagni)

Siciliana ("O Lola") Caruso, DA117 and DA545.

Gli Aranci (Introduction Chorus) La Scala Chorus, C1317.

Voi lo sapete (Santuzza's aria). Calve, DB160; Giannini, DA892; Jeritza, DA565;

Easter Hymn Turchetti and La Scala Chorus, B2445.

Intermezzo. Royal Albert Hall Orchestra, D137; N. Light Symphony Orchestra, B2377.

Viva il vino (Brindisi). Caruso, DA545.

Addio alla Madre (Turiddu's farewell). Caruso, DB118; Hislop, DB1230; Martinelli, DB1089.

Selection. Creatore's Band, EB19; De Groot's Orchestra, C1043.

Vocal Gems Light Opera Co., EB27.

Complete Opera, see "Opera Sets" (page 148).

CLEOPATRE (Massenet)

Air de la lettre (Act II.).—Journet, DA259.

LE CID (Massenet)

Opera in Four Acts. First produced in Paris in 1885.

O souverain! O juge! O pere! Caruso DB123.

Fleurez mes yeux Melba, DB711.

Ballet Music (Four Parts). C1638-9.

All Speeds are 78 unless otherwise indicated.

For Prices of Records, see page ii.

Operas

Co

"GREATEST ARTISTS—FINEST RECORDING!"

CONTES D' HOFFMANN (Offenbach)

Prologue—Legend of Kleinsack.—
Les oiseaux dans la charmille (Doll's song).
Mirror aria

Davies, D654.
Hempel, DB352.
Bockelmann, C1680.

Belle nuit (Night of love) (Barcarolle).—Bori-Tibett, DA912; Gluck-Homer, DA453; Lambelet-Lebish, B2471; Marsh-Dunlop, E109; McCormack-Kreisler, DA456; Maud Powell, DA344; Renard Trio, E155; Cedric Sharp 'Cello, E342; Bohemian Orchestra, B127; New Light Symphony Orchestra, B2377; Metropolitan Dance Band, C384.

Vocal Gems
Selection (In 2 Parts).

Grand Opera Company, C1641.
Coldstream Guards, C1017.

COQ D' OR (The Golden Rooster) (Rimsky-Korsakov)

Hymn to the sun.

Galli-Curci, DA219; Kreisler, DB316.

COSI FAN TUTTE (Mozart)

Overture

Berlin Opera Orchestra, D.1224.

CRISTOFORO COLOMBO (Franchetti)

Aman lassu le stelle.
Dunque ho sognato?

Ruffo, DB179.
Ruffo, DB179.

DAMNATION OF FAUST (Berlioz)

Chanson de la puce (Song of the flea).

Plancon, DA340.

Voici des roses (Su queste rose).

Plancon, DB659; Renaud, DB58.

Serenade of Mephistopheles (Devant la maison).

Nature immense.

Marche Hongroise.

Plancon, DA340; Renaud, DB58; Journet, DA759.
Anseau, DB487.
Philadelphia Orchestra, ED7; Berlin Philharmonic Orchestra, D1498.

DEMON (Rubinstein)

Do not weep
On the airy ocean.

Chaliapin, DB611.
Chaliapin, DB611.

DAUGHTER OF THE REGIMENT (Donizetti)

Overture (Parts 1 and 2)

Members of La Scala Orchestra, C1654.

Convien partir

La ricchezza.

Lo dice ognun.

Dal Monte, DB1040.

Dal Monte, DB1152.

Dal Monte, DB1152.

DINORAH (Meyerbeer)

Ombra Leggera (Shadow song).

Galli-Curci, DB260; Tetrizzini, DB534; Kurz, DB330;

Sei vendicata.

Si Carina (Slumber song).

Galli-Curci, DA817.

Ruffo, DB178.

Galli-Curci, DB798.

DON CARLOS (Verdi)

Dio che nell' alma

Dormiro sol

Per me giunto (Aria, Act. IV., Part 1)

O don fatale

Caruso-Scotti, DM111.

Pinza, DB1087.

Ruffo, DB178.

M. Offers, DB1158.

DON GIOVANNI (Mozart)

Act I.

Madamina (Nella bionda) (Leporello's aria).—

La ci darem la mano.

Fin ch' han dal vino (Brindisi).

Batti, batti o bel Masetto.

Or sai chi l'onore

Chaliapin, DA555; Dawson, B1202,

Battistini-Corsi, DB228; Farrar-Scotti, DK111.

Ruffo, DA357.

Patti, 03055; Tetrizzini, DB537; Schumann, DB946.

Leider, D1547.

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

DON GIOVANNI (Mozart)—Continued

Act II.

Deh vieni alla finestra (Serenade).
Il mio tesoro.
Mi tradi quel' alma
Non mi tradir

Renaud, D851; Ruffo, DA357 and DA462.
De Lucia, DA124; McCormack, DB324.
Scotney, D1119.
Scotney, D1119.

Song of the Nightingale.

DON JUAN (Napravnik)

La Scala Orchestra, D1488.

DON PASQUALE (Donizetti)

Sogno soave.
Pronta io son (Duet, Norina-Malatesta, Part 1).
Vado, corro (Same Duet, Part 2).
Com'e gentil (Serenade, Act III.).
Tornami a dir (Love Duet, Act III.).
Refuge in some far land.

Schipa, DA885.
Bori-De Luca, DK102.
Bori-De Luca, DK102.
Caruso, DB159.
Galli-Curci-Schipa, DA646.
Sobinoff, DB891.

DON QUIXOTE (Massenet)

Death scene

Chaliapin, DB1096.

DON SEBASTIANO (Donizetti)

In terra solo.
O Lisbona.

Caruso, DB700
Battistini, DB207.

DOUBROVSKY (Napravnik)

O give me oblivion.

Smirnoff, DB566.

DUCA D' ALBA (Donizetti)

Angelo casto e bel.

Caruso, DB640.

EBREA (Halevy)

See "Juive." (Page 127)

ELISIR D' AMORE (Donizetti)

Venti scudi (Duet, Act II.).
Una furtiva lagrima.
Quant' e bella

Caruso-De Luca, DM107.
Caruso, DB126; McCormack, DB324.
Gigli, DA797.

ERNANI (Verdi)

Beviam.
Si ridesti il leon
Ernani involami (Surta e la notte).
Da quel di che t'ho veduta.
Infelice! e tuo credevi.
Lo vedremo, veglio audace.
Oh! de' verd'anni miei. (Gran Dio) (Act III.)

La Scala Chorus, B2623.
La Scala Chorus, B2623.
Ponselle DB1275.
Battistini-Corsi, DB205.
Chaliapin, DB403
Battistini-Sillich, DB200; Ruffo, DA163.
Franci, DB1138.
Ruffo, DB398
O sommo Carlo.—Battistini-Corsi-Colazza-Sillich, DB205; Battistini-De Witt-Taccani, DB216.
Franci with Chorus, DB1138.

EUGEN ONEGIN (Tchaikovsky)

Echo l'ontain (Distant echo).
I love you, Olga.
Waltz

Caruso, DB127; Smirnoff, DB581; Sobinov, DB889.
Sobinov, DB889.
Covent Garden Orchestra, C1281.

EURYANTHE (Weber)

Hunters' Chorus

Berlin Teachers' Union, E4'7.

LABELS—B and EA (10-inch Plum)
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D and ED (12-inch Black)

Operas

Et

"HIS MASTER'S VOICE" RECORDS

ETOILE DU NORD (Meyerbeer)

La, la, la.—

Tetrazzini, DB542; Kurz, DB684.

FAIR MAID OF PERTH (Bizet)

Brindisi (Drinking Song).

Journet, DA759

FALSTAFF (Verdi)

Quand'ero paggio

Ruffo, DA396.

FANCIULLA DEL WEST (Puccini)

Laggiu nel Soledad.

Poli-Randaccio, DA173.

Or son sei mesi

Valente B3015.

Ch'ella mi creda

Johnson, DA166; Valente, B3015.

FAUST (Gounod)

Act I.

O merveille!

Caruso—Journet, DM115.

Act II.

Dio possente (Even bravest heart).

De Luca, DB219; Granforte, DB938; Ruffo, DB405;

Dio possente (Preceded by "O santa medaglia").

Dawson, C1267.

Waltz

Battistini, DB196.

Kermesse scene.—

O'Henry, B2873.

Le veau d'or (The calf of gold).

Symphony Orchestra and Chorus, D1047.

Chaliapin, DA554; Journet, DA167; Plancon, DA542.

Act III.

La parlate d' amor (Siebel's song).

Homer, DA252; Thornton, E86.

Salut demeure (Salve dimora).

Caruso, DK116; Davies, D739; Martinelli, DB334; McCormack,

DB634; Hislop, DB944.

Le Roi de Thule (Ballad).

Farrar, DB243.

Jewel song.—*Farrar, DB243; Hempel, DB360; Melba, DB361; Patti, 03056; Sembrich, DB429;*

Essex, D217; Bennett, C1338.

Seigneur Dieu (Garden scene quartet).

Caruso—Farrar—Gilibert—Journet, DM102.

Et quoi? (Same Quartet, Part 2).

Same Artists, DM102.

Il etait temps (Mephisto's invocation).

Chaliapin, DB618.

Il se fait tard (Dammi ancor) (Love Duet, Part 1).

Caruso—Farrar, DM108; De Lucia—

Huguet, DB570.

O nuit d'amour! (Sempre amar!) (Love Duet, Part 2).

Caruso—Farrar, DM108.

Il se fait tard (Dammi ancor) (Love Duet, Part 1).

Caruso—Farrar, DM108; Gigli—Zamboni,

DB268; De Lucia—Huguet, DB570.

O nuit d'amour! (Sempre amar!) (Love Duet, Part 2).—

Caruso—Farrar, DM108.

Elle ouvre sa fenetre (Finale of Act III.).

Farrar—Journet, DK106.

He loves me (Excerpt from Finale, Act III.)

Morton, E447.

Act IV.

When all was young (Quando a te).—

Homer, DB667; Kirkby Lunn, DB503; Thornton, D282.

Soldiers' chorus.

La Scala Chorus, B2624; Apollo Chorus, B2153.

Seigneur, daignes permettre (Church scene 1).

Chaliapin—Austral, DB899.

Quand du Seigneur (Church scene, Part 2).

Chaliapin—Austral, DB899.

Vous qui faites (Serenade)

Chaliapin, DA554; Journet, DB921; Palncon, DB659.

Que voulez-vous? (Duel trio)

Caruso—Scotti—Journet, DO100.

Ballet Music.

Aldershot Massed Bands, C1373; Covent Garden Orchestra, C1462-3.

Act V

Mon coeur est penetre (Prison scene, Part 1).

Caruso—Farrar, DM109.

Attends voici la rue (Prison scene, Part 2).

Caruso—Farrar, DM109.

Alerte! (Prison trio).—

Caruso—Farrar—Journet, DK106; Grand Opera Trio, E109.

Operatic Records are also listed in special section under their particular opera.
For Prices of Records. see page ii.

Miscellaneous "Faust" Records.

Selection Coldstream Guards, C129; *M. Weber's Orchestra*, C1511.
Vocal gems. Grand Opera Company, D326.
Complete Opera, see "Opera Sets" (page 149).

FAVORITA (Donizetti)

Vien Leonora (Act II.) Renaud, D857.
A tanto amor (Act III.) Battistini, DB228.
Splendon piu belle (Act IV.) Journet, DB615.
Spirito gentil (Act IV.) Caruso, DB129; Davies, E264; Fleta, DB986.
Una Vergine Fleta, DB1053.

FEDORA (Giordano)

Amor ti vieta Johnson, DA166.

FIDELIO (Beethoven)

Leonora Overture No. 3. Royal Albert Hall Orchestra D1051 and D1052.

FLAUTO MAGICO (Mozart)

Overture (Parts 1 and 2) Berlin Opera Orchestra, E464.
Infelice, sconsolata. Hempel, DB331.
La dove prende amor. Eames-De Gogorza, DK121.
Gli angui d inferno (Queen of the Night's aria) Hempel, DB365.
Grand Isi! (Invocation) Andresen, C1625; Journet, DA259; Knupfer, E327; Plancon, DB657;
Radford, E78.
Possenti Numi. Pinza, DB1088.
Qui sdegno (La haine et la cotere) (Within these sacred walls). Andresen, C1625; Knupfer, DB11;
Plancon, DB657.

FLYING DUTCHMAN (Wagner)

Overture (In 2 Parts). New York Philharmonic Orchestra, D1056.
Spinning Chorus Covent Garden Opera Chorus, D1517.
Senta's Ballad.—Austral, D1517.

FORZA DEL DESTINO (Verdi)

Madre, pietosa vergine Boninsegna and Chorus, DB493; Giannini, DB1217; Ljungberg, D1352.
O tu che in seno. Caruso, DB112; Martinelli, DB1089.
Solenne in quest' ora. Caruso-Scotti, DM105; Hislop-Granforte, DB939; Gigli-de Luca, DB1050.
Urna fatale Battistini, DB738; Franci, DB1262.
Egli e salvo. Battistini, DA189.
La vergine degli angeli Giannini, DB1228; Ponselle-Pinza, DB1199; Turchetti, B2445.
Sleale! il segreto (Act III.). Caruso-De Luca, DM107.
Invano Alvaro (Act IV., Duet, Part 1). Caruso-Amato, DM106; Martinelli-De Luca, DB1172.
Le minaccie, i fieri accenti (Same Duet, Part 2). Caruso-Amato, DM106; Martinelli-De Luca, DB1172.
Pace, pace mio Dio Boninsegna, DB493; Giannini, DB1228; Ponselle, DB1275; Ljungberg, D1352;
Tetrazzini, DB538.
Io muojo (Final Trio, Part 1) Ponselle-Martinelli-Pinza, DB1202.
Non imprecare (Final Trio, Part 2) Ponselle-Martinelli-Pinza, DB1202.

FREISCHUTZ (Weber)

Overture (In two parts). London Symphony Orchestra (Nikisch), D817; Berlin Opera Orchestra
D1249; Coldstream Guards Band, C1335.
Und ob die Wolke (Agatha's prayer). Destinn, DB399; Jeritz, DB982.
Softly sighs (Leise, leise). Austral, D775; Destinn, DB399; Jeritz, DB982.
Chorus of hunters Berlin Teachers' Un on, E467.

GERMANIA (Giordano)

Studenti udite. Caruso, DA543 and DA544.
Non chiuder gli occhi. Caruso, DA543 and DA544.

LABELS—B and EA (10-inch Plum)
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Operas

Gi

"HIS MASTER'S VOICE" RECORDS

O mio babbino. GIANNI SCHICCHI (Puccini) Alda DA136.

GIOCONDA (Ponchielli)

Act I.
Enzo Grimaldo!
O monumento! Gigli-De Luca, DB1050.
B. Franci, DB1117.

Act II.
Pescator affonda l'esca!
Cielo e mar! Amato, DA126; B. Franci, DB1117.
Caruso DB313; Gigli, DA220.

Act IV.
Suicidio!
Ebbrezza! delirio! (Final Duet). Destinn, DB223; Jeritza, DB355; Ponselle, DB854.
Battistini-De Witt, DB216.

GIOIELLI DELLA MADONNA (Wolf-Ferrari)

T'eri un giorno ammalato.
Apri la bella (Serenade). McCormack-Lunn, DK123.
Amato, DA126.
Intermezzo to Act II. Hambourg, B2478.

GOTTERDAMMERUNG (Wagner)

(See "Twilight of the Gods," page 138)

Intermezzo. GOYESCAS (Granados) Casals, DB851.

Sento una forza. GUARANY (Gomez) Caruso-Destinn, DB616.

GUGLIELMO TELL (Rossini)

Overture (Parts 1-4). Royal Covent Garden Orchestra, B2437-38.
Ah! Matilde io t'amo. Martinelli-Journet, DK120.
Troncar suoi di. Martinelli-De Luca-Mardones, DK120.
O muto asil. Tamagno, DR103; Martinelli, DB339.
Corriam, corriamo. Tamagno, DR103.

HAMLET (Thomas)

Spettro santo (Act I). Ruffo, DA352.
O vin discaccia (Brindisi) Brownlee, D1654; Crabbe, DB1043.
Mad Scene (Part 1 (Des larmes de la nuit). Melba, DB364 and DB710; Galli-Curci, DB927.
Mad Scene (Part 2) (Pale et blonde). Melba, DB710; Galli-Curci, DB927.
Come il romito fior Brownlee, D1654; Renaud, DB57.

HALKA (Moniuszko)

The wind wails. Sobinoff, DB892

HERODIADE (Massenet)

Il est bon (Act I). Calve, DB162; Jeritza, DB1041.
Vision fugitive (Act II.). Battistini, DB149; De Gogorza, DB627; Renaud, DB51.
Quand nos jours s'eteindront (Act IV.). Tamagno, DR101.

HOSTILE POWER (Serov)

Merry Butterweek. Chaliapin, DB610.

Operatic Records are also listed in special section under their particular opera.
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HUGUENOTS (Meyerbeer)

Bianca al par (Act I.) Caruso, DB115.
 Pif, paf, pouf (Marcel's air). Journet, DB307.
 O beau pays (The Queen's air). Hempel, DB276.
 Benediction of the daggers (D'un sacro zel). Journet with Chorus, DB307; Aldershot Bands, C1372.

IMPRESSARIO (Mozart)

Overture. London Symphony Orchestra, D1362

IRIS (Mascagni)

Un di al tempio. Bori, DB152.

JEANNE d'ARC (Tchaikovsky)

Adieux forets. Jeritza, DB1041.

JEWELS OF MADONNA (Wolf-Ferrari)

See under "Gioielli Della Madonna." (Page 126)

JOCELYN (Godard)

Berceuse (Angels guard thee) Casals, DB1039; L. Gowings, C1444; McCormack, DB577; Michailova, E11.

JOLIE FILLE DE PERTH (Bizet)

Quand la flamme. Gilibert DB274; Journet DA759

JOSEPH (Mehul)

Champs paternels. Anseau, DB482; McCormack, DB634.

JUIVE (HALEVY)

Que ma voix tremblante. Martinelli, DB865.
 Rachel, quand du Seigneur. Caruso DB123; Martinelli, DB865.

KOVANTCHINA (Moussorgsky)

Introduction (Act IV.). Philadelphia Symphony Orchestra, D1427.

LAKME (Delibes)

Lakme, ton doux regard (Stances). Chaliapin, DB617.
 Bell song (Ou va la jeune Hindoue?) Galli-Curci, DB263; Kurz, DB684.
 Vieni al contento. McCormack, DA379.
 Diese Bilder. Slezak, D828.
 Fantaisie aux divins mensonges Schipa, DA870.

LIFE FOR THE TSAR (Glinka)

They guess the truth. Chaliapin, DB758.
 Recit. and finale of Susanin's aria. Chaliapin, DB758.

LILY OF KILLARNEY (Benedict)

The moon hath raised her lamp. Coltham-Dawson, B1380; McCormack-Werrenrath, DA172.
 W. Glynn-S. Robertson, B2979.

LINDA DI CHAMOUNIX (Donizetti)

Un buon servo. Battistini-Moscisca, DB215.

LOHENGRIN (Wagner)

Introduction (In two parts). London Symphony Orchestra, D1258; Philadelphia Orchestra, D1463.
 Elsa's dream (Einsam). Jeritza, DB1092; Melba, DB366; Sheridan, DB988; Rethberg, D1420.
 Swan Chorus (Act I.) Chorus and Symphony Orchestra, *D1101.
 Bridal Chorus. Chorus and Symphony Orchestra, D1054; Grand Opera Company D327.
 O Elsa Melchior D1505.
 Hochstes vertrau'n Melchior D1505.
 Love Duet (In 2 parts) (Act III.) Austral-Davies, D931; Sobinoff-Neshdanova, DB895.

In distant lands (Narrative, Act III.) Pertile-Fanelli-Tellini, DB1218.
 My beloved swan (Act III.) Hislop, DB681; Pertile, DB1107.
 Pertile, DB1107; Sobinoff, DB895.

LOMBARDI (Verdi)

O signore La Scala Chorus, B2622.
 Qual volutta. Caruso-Alda-Journet, DM126.

LOUISE (Charpentier)

Depuis le jour. Edvina, DB548; Gluck, DB279; Melba, DB354.

Operas

Lu

"HIS MASTER'S VOICE" RECORDS

LUCIA DI LAMMERMOOR (Donizetti)

Act I.

Cruda, funesta smania
Regnava nel silenzio.
Quando rapita.
Veranno a te (Love Duet).

Battistini, DB207.
Dal Monte, DB1040; Tetrizzini, DB528.
Tetrizzini, DB528.
Galli-Curci-Schipa, DB811.

Act II.

Chi mi frena (Sextet).—*Caruso-Sembrich-Scotti-Journet, DQ101; Caruso-Galli-Curci-De Luca, etc., DQ100; Caruso-Tetrizzini-Amato, etc., 2-054034; Gigli-Galli-Curci-De Luca-Homer, etc., DQ102.*

Act III.

Ardon gl'incensi (or "Il dolce suono") (Mad Scene, Part 1).—*Galli-Curci, DB260; Melba, DB364; Dal Monte, DB1015; Hempel, DB365.*
Spargi d'amaro pianto (Mad Scene, Part 2). *Dal Monte, DB1015 Galli-Curci, DA214.*
Fra poco ("Tombe degli avi") *Hislop, DB695; Gigli, DB870 and DB1222.*
Tu che a Dio. *Gigli, DB870; Hislop, DB695.*

LUCREZIA BORGIA (Donizetti)

Di pescatore ignobile.
Vieni la mia vendetta.
Il segreto per esser felici (Brindisi)

Marconi, 052200.
Chaliapin, DB403.
Braslau, DA141; S. Onegin, DA1046.

MACBETH (Verdi)

Ah! a paterna mano.

Caruso, DB118.

MANON (Massenet)

On l'appelle Manon (Act II.).
Adieu, notre petite table.
En fermant les yeux (or "Chiudo gli occhi")

Caruso-Farrar, DM110.
Farrar, DB274
(The Dream). Fleta, DB986; Schipa, DA875;
Mummery, B3121.
Caruso, DB130.
Sobinov, DB894.

Ah! fuyez.
Oh joyous moment.

MANON LESCAUT (Auber)

C'est l'histoire (Laughing Song).

Galli-Curci, DA215.

MANON LESCAUT (Puccini)

Donna non vidi mai.
In quelle trine.
O tentatrice
Tu, tu amore

Caruso, DA106; Gigli, DA856.
Giannini, DB1264; Spani, DA879.
Pertile-Sheridan, DB1281; Valente-Lattuada, C1503.
Pertile-Sheridan, DB1281; Valente-Lattuada, C1503.

MARITANA (Wallace)

Yes, let me like a soldier fall.
There is a flower.
Vocal Gems (Parts 1 and 2)

Davies, E264.
Harrison, E61; McCormack, DA336; W Glynne, B2429.
Light Opera Company, C1693.

MARRIAGE OF FIGARO (Mozart)

See under Nozze di Figaro. (Page 131)

MARTA (Flotow)

Overture (In two parts)
Solo, profugo, reietto (Act I.)
Siam giunti (Act II.).
Che vuol dir, cio? (Act II.).
Presto presto andiam (Act II.).
The last rose of summer (Act II.).
T'ho raggiunta (Act II.).

Berlin Opera Orchestra, C1506.
Caruso-Journet, DM115.
Caruso-Alda-Jacoby-Journet, DM100.
Caruso-Alda-Jacoby-Journet, DM100.
Caruso-Alda-Jacoby-Journet, DM101.
Patti, 03062; Galli-Curci, DB602
Caruso-Alda-Jacoby-Journet, DM101.

Operatic Records are also listed in special section under their particular opera.
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MARTA (Flotow)—Continued

Chi mi dira (Brindisi).
M'appari
Il Mio L'onel
Selection.

Journet, DA771; Ruffo, DA396.
Caruso, DB159; Martinelli, DB336; Gigli, DB109; Schipa, DB1064.
Battistini, DB209.
Coldstream Guards Band, C1453.

MASTERSINGERS OF NUREMBERG (Wagner)

For the stories of this and other operas mentioned in this Catalogue, see "Opera at Home," revised and enlarged edition (1928), obtainable from all "His Master's Voice" accredited dealers, price 7s. 6d. net.

- D1260 12 Overture, Pts. 1 and 2 *Symphony Orch.*
D745 12 Opening of Act I.—Church Scene—The Chorale (Orch. conducted by A. Coates
and Walther meets Eva and Magdalene (Vocalists—F. Austral, D. Lemon and
T. Davies) (Orch. conducted by A. Coates)
D746 12 David and the Apprentices (Vocalist—T. Davies) and Entrance of the Master-
singers (Vocalists—D. Lemon, T. Davies, W. Michael and R. Radford) (Orch.
cond. by A. Coates.
D747 12 Pogner extols the art of song (Vocalist—R. Radford) and Walther
confesses Nature his only teacher (Vocalists—T. Davies, W. Michael and R.
Radford)
D748 12 Kothner announces the Mastersingers' rules (Vocalists—T. Davies, W. Michael
and E. Halland)
and Walther's first trial (Vocalists—T. Davies, W. Michael and R. Radford)
D749 12 Walther's Song displeases the Masters—Finale, Act I. (Vocalists—T. Davies, W.
Michael and R. Radford)
and Introduction—The Apprentices celebrate Midsummer's Day (Vocalist—R. Radford)
D750 12 The scent of the elder blossoms inspires Sachs (Vocalist—R. Radford)
and Sachs and Eva (Vocalists—F. Austral, D. Lemon and R. Radford)
D751 12 Walther resents the Masters' injustice (Vocalists—F. Austral and T. Davies)
and Sachs cobbles and sings (Vocalist—R. Radford)
D752 12 Beckmesser's Serenade arouses the townspeople—Finale, Act 2 (Vocalists—W.
Michael and R. Radford)
and Introduction to Act III. (Orch. cond. by A. Coates)
D753 12 Sachs meditates on the folly of mankind (Vocalist R. Radford)
and Walther and Sachs (Vocalists—T. Davies and R. Radford)
D754 12 Beckmesser enters Sachs' workshop (Vocalists—Michael and Radford)
and Beckmesser obtains Walther's Song (Vocalists—Michael and Radford)
D755 12 Sachs recognises Eva's love for Walther (Vocalists—F. Austral, T. Davies, R.
Radford)
and Sachs bestows his blessing (Vocalists—F. Austral, and R. Radford)
D756 12 Quintette—Act III. (Vocalists—F. Austral, N. Walker, T. Davies, B. Mummery and
R. Radford)
and Orchestral Interlude and procession of the Guilds (Chorus)
D757 12 Dance of the Apprentices (Chorus)
and The townspeople acclaim their idol—Sachs (Chorus)
D 1021 12 Walther's Prize Song (Vocalist—T. Davies)
and Sachs panegyric on German art—Finale of Opera (Vocalist—R. Radford)

MASTERSINGERS (Wagner)—(MISCELLANEOUS)

- Overture (In two parts). *Berlin Opera Orchestra, D1314.*
Prize Song (Morning was gleaming) *Hislop, DB681; McCormack, DB329.*
Prize Song (Violin). *Elman, DB225.*
Prize Song ('Cello) *Casals, DB1012.*
Dance of the apprentices. *Symphony Orchestra, D1139.*
Da zu dir der Heiland (Opening Act I.) *Berlin Opera Chorus, D1211; Royal Choral Society, B3122.*
Sachs' monologue "Was duftet"
Schorr, D1351.
Prelude Act III. (Parts 1 and 2) *London Symphony Orchestra, D1219.*
Wach auf! (Act III.) *Berlin Opera Chorus and Orchestra, D1211.*
Finale *Royal Choral Society, B3122.*

MAY NIGHT (Rimsky-Korsakoff)

Sleep, my beauty.

Sobinoff, DB890.

MEFISTOFELE (Boito)

Prologue ("Ave Signor!") (Parts 1 and 2).
Prologue (Parts 3 and 4).

Chaliapin and Chorus, DB940.
Covent Garden Opera Chorus and Orchestra, ED1.

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

Operas

Me

"HIS MASTER'S VOICE" RECORDS

MEFISTOFELE (Boito) (Continued)

Dai campi, dai prati
Son lo spirito.
Ridda e fuga.
Giunto sul passo.

Caruso, DA550; Gigli, DA883.
Chaliapin, DB942; Journet, DB615.
Chaliapin and Covent Garden Chorus, DB942.
Caruso, DA550; Gigli, DA883.

MERRY WIVES OF WINDSOR (Nicolai)

Overture

New Light Symphony Orchestra, C1260.
Radford, E498

When I was as a tiny boy. (Drinking Song)

MME. BUTTERFLY (Puccini)

Act I.

Dovunque al mondo (Duet, Pinkerton-Consul).

Hislop-Gilly, DB743.

Amore o grillo (same, continued). Hislop-Gilly, DB743; Caruso-Scotti, DM113; Mummery, C1425.

Ancora un passo (Butterfly's arrival) Aida, DA136; Sheridan with Chorus, DB1084.

O quanti occhi (Love Duet) Caruso-Farrar, DM110; Aida-Martinelli, DK100; Sheridan-Pertile, DB1119.

Act II.

Un bel di (One fine day) Farrar, DB246; Destinn, DB647; Galli-Curci, DB261; Giannini, DB1264;
Poli-Randaccio, DB181; M. Sheridan, DB981.

E questo

Che tua madre.

Sheridan, DB1084.

Tutti i fior' (Flower Duet)

Farrar, DA508.
Farrar-Homer, DK125.

Act III.

Non ve l'avevo detto (Pinkerton's farewell).

Caruso-Scotti, DM113.

Yes, in one sudden moment.

Mummery, C1425.

Con onor muore (Butterfly's death)

Farrar, DA508.

Selection (In two parts) Royal Albert Hall Orchestra, D659; New Light Symphony Orch., C1429.

Complete Opera, see "Opera Sets." (page 150)

MIGNON (Thomas)

Overture (Parts 1 and 2)

Berlin Opera Orchestra, D1246.

Connais-tu le pays? Bori, DA1017; Farrar, DB173; Putti, D5083; Sembric, DB429; M.

Offers, DB913.

Les Hirondelles (Swallow Duet).

Farrar-Journet, DO101.

In her simplicity.

Sobinoff, DB894.

Addio Mignon (Act II.)

Schipa, DB843.

Je suis Titania (Polonaise).

Tetrazzini, DB540; Hempel, DB360; Galli-Curci, DB264.

Ninna Nanna (Lullaby).

Pinza, DB1086.

Ah! non credevi tu.

De Lucia, DA124; Glynne, C1088; Schipa, DB843.

Vocal gems.

Grand Opera Company, D328.

Me voici dans son boudoir (Gavotte)

Bori DA1017.

Gavotte. Powell, DA344; Philharmonic String Quartet, E156; Virtuoso String Quartet, B2784.

Vocal Gems

Grand Opera Company, C1641.

MIREILLE (Gounod)

Shepherd's Song

Crabbe, DA755

Waltz (Oh, d'amor).

Hempel, DB373; Tetrazzini, DB103.

MUETTE DE PORTICI (Auber)

O moment enchante

Hempel, DB276

NABUCODONOSOR (Verdi)

Tremi gl' insani.

Ruffo, DA358.

Va pensiero

La Scala Chorus, B2622.

NACHTLAGER IN GRANADA (Kreutzer)

Furwehr es ist.

Demuth, D809.

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

- Ah! mon sort! **NERO** (Rubinstein) *Caruso, DB127.*
- Ite sul colle. **NORMA** (Bellini) *Chaliapin, with Chorus, DB106.*
 Casta Diva *Patti, 03082.; Ponselle, DB1280.*
 Mira, o Norma *Homer-Gluck, DB478; Ponselle-Telva, DB1276.*
- NOZZE DI FIGARO** (Mozart)
London Symphony Orchestra, DB15; Berlin Opera Orchestra, D1224.
Galli-Curci DA214; E. Schumann DA844.
Dawson, C1401.
Brownlee, D1396.
Essex, D217; Hempel, DB353; E. Schumann, DA844.
Sembrich-Eames, DK121.
E. Schumann, DA844.
- OBERON** (Weber)
London Symphony Orchestra, DB18; Symphony Orchestra, D1311; Berlin Orch., D1316.
- ORFEO ED EURIDICE** (Gluck)
Anseau, DB487; Onegin, DB1190; Olczewska, D1490.
Gadski-Homer, DB667.
- OTELLO** (Verdi)
 Act I. *Zenatello and Chorus, DB1007.*
Tamagno, DR100 and DS101.
Spani-Zenatello, DB1006.
Spani-Zenatello, DB1006.
 Act II. *Dawson, C1401; Franci, DB1154; Ruffo, DK114.*
Caruso, DA561; Paoli, DA412; Tamagno, DS100 and DR105; Zenatello-Noto, DB953.
Battistini, DB212; Franci, DB1154; Granforte, DB937.
Caruso-Ruffo, DK114; Zenatello-Granforte, DB1007.
Zenatello-Noto, DB953.
 Act IV. *Melba, DB366; Ponselle, DB807.*
Ponselle, DB807; Melba, DM118; Poli-Randacio, DB182; M. Sheridan, DB981.
Tamagno, DS100 and DR100.
- PAGLIACCI** (Leoncavallo)
 Prologue (Si Può? Part 1) *Battistini, DB239; Brownlee, D1385; Dawson, C1259; Granforte, DB1044; Ruffo, DB464; Tibbett, DB975; Zanelli, DA398; Gilly, DB849; Werrenrath, D790.*
 Prologue (Un nido, Part 2). *Battistini, DB239; Brownlee, D1385; Dawson, C1259; Ruffo, DB464; Tibbett, DB975; Zanelli, DA398; Gilly, DB849.*
Covent Garden Chorus, B2837.
Gluck, DB282.
Spani-Granforte, DB1046.
Caruso, DB111 and DA546; Fleta, DB1034; Harrison, D237; Martinelli, DB1139; Gigli, DA220; Mummery, C1300; Pertile, DB1118; Valente, C1387.
Schipa, DA875.
 O Colombina (Harlequin's Serenade). *Caruso, DB111; Martinelli, DB1139; Mummery, C1419 and B3121.*
 No Pagliaccio non son *Caruso, DB111; Martinelli, DB1139; Mummery, C1419 and B3121.*
 Coro delle Campanie (Bell Chorus). *Covent Garden Chorus, B2837; La Scala Chorus, C1317.*
 Selection *Creator's Band, EB15; M. Weber's Orchestra, C1755.*
 Gems. *Light Opera Company, EB27.*
 Complete Opera, see "Opera Sets." (page 151)

Operatic Records are also listed in special section under their particular opera.
 For best results use only "His Master's Voice" Needles.

Operas

Pa

"HIS MASTER'S VOICE" RECORDS

PARSIFAL (Wagner)

- Prelude (Parts 1 and 2).—*Symphony Orchestra, D1025.*
 Prelude (Part 3).—*Symphony Orchestra, D1025.*
 Gurnemanz reproaches Parsifal.—*Radford-Widdop-Chorus, D1026.*
 Gurnemanz leads Parsifal to Monsalvat.—*Radford-Widdop-Chorus, D1027.*
 Knights of the Grail assemble.—*Symphony Orchestra and Chorus, D1027.*
 Amfortas' prayer and lament.—*P. Heming and Chorus, D1028.*
 Grail Scene (Part 1).—*Baker and Chorus, D1028.*
 Grail Scene (Parts 2 and 3).—*Radford and Chorus, D1029.*
 Klingsor's Magic Garden and Flower Maiden's Scene (Parts 1 and 2).—*Symphony Orchestra, D1030.*
 Ich sah das kind (Act II.)—*G. Ljungberg-W. Widdop, D1651.*
 Wehe! Wehe! (Act II.)—*G. Ljungberg-W. Widdop, D1651.*
 Seit ewigkeiten harre ich
 Auf ewigkei war'st du verdammt
 Herzeleide (Part 1).—Ich sah' das kind (Kundry, Act III.).—*G. Ljungberg-W. Widdop, D1652.*
 Herzeleide (Part 2).—Seit Ewigkeiten harre ich deiner (Kundry, Act III.).—*Ljungberg, D8862.*
 Good Friday Music (Parts 1 and 2).—*Symphony Orchestra, D1031.*
 The "Parsifal" Set consists of eight records and a handsome art album, containing full annotations.

PARSIFAL (Wagner)

(Complete recording in eight 12-inch records with handsome album, Series 75)

- Prelude to act 3 (Parts 1 and 2) *Berlin State Opera Orchestra (Cond. Dr. Karl Muck), D1537.*
 Parsifal meets Gurnemanz "Heil mir" *G. Pistor-L. Hoffmann, D1538.*
 Gurnemanz is overjoyed at the encounter "O Gnade" *L. Hoffmann, D1538.*
 Gurnemanz tells of the sad state of the Knighthood *G. Pistor-L. Hoffmann, D1539.*
 Gurnemanz and Kundry tend Parsifal "Mir ahnt" *G. Pistor-L. Hoffmann, D1539.*
 Kundry dries Parsifal's feet "Gesegnet sei du" *G. Pistor-L. Hoffmann, D1540.*
 Good Friday music "Wie dunkt" (Part 1) *G. Pistor-L. Hoffmann, D1540.*
 Good Friday music "Ihn selbst" (Part 2) *L. Hoffmann, D1541.*
 Parsifal is led to Monsalvat *G. Pistor-L. Hoffmann, D1541.*
 The Knights enter the hall *Berlin Opera Chorus and Orchestra, D1542.*
 The Knights bring Titurel's corpse *C. Brongseest and Berlin Opera Chorus and Orch., D1542.*
 Amfortas prayer "Mein yater" *C. Brongseest, D1543.*
 Amfortas refuses to uncover the Grail *G. Pistor, C. Brongseest and Chorus, D1543.*
 Parsifal uncovers the Grail "Oh! welchen wunder!" *G. Pistor, D1544.*
 Parsifal exhibits the Grail "Hochsten heiles" *Berlin Opera Chorus, D1544.*

PECHEURS DE PERLES (Bizet)

- Brahma, gran Dio.—*Tetrazzini, with Chorus, DB544.*
 Del tempio al limitar *Caruso-Ancona, DK116; Gigli-de Luca, DB1150; Clement-Journet, DK105.*
 Je crois entendre (Mi par d' udir) *Caruso, DB136; Fleta, DB1071; Sobinoff, DB896.*
 Comme autrefois (Cavatina).—*Galli-Curci, DB255; Tetrazzini, DB544.*
 De mon amie.—*Caruso, DA114.*
 Non hai compreso (Love Duet).—*De Lucia-Huguet, DB570; Sobinoff-Neshdanova, DB896.*

PERLE DU BRESIL (David)

- Charmant oiseau (Couplets du Mysoli). *Calve, DB161; Galli-Curci, DB255.*

PESCATORI DI PERLE (Bizet)

See under "Pêcheurs de Perles."

PIQUE DAME (Tchaikovsky)

- Forgive me, o divinity. *Smirnoff, DA569.*
 What is our life? *Smirnoff, DA569.*
 O viens, mon doux berger. *Destinn-Duchene, DK105.*

PRINCE IGOR (Borodin)

- Overture (2 parts) *Symphony Orchestra, D1210.*
 Galitzky's Song. *Chaliapin, DA891.*
 How goes it, Prince? *Chaliapin, DB1104.*

There are some splendid Records in the Historical Section,
 which should not be overlooked by the music lover.

- PROPHETE (Meyerbeer)**
 Coronation March Goss-Custard, B2928.
 Sopra Berta (Act II.). Tamagno, DR104.
 O mon fils! (Act II.). Onegin, DB1190.
 Re del cielo (Act III.). Tamagno, DR104.
 In eines Domes. Slezak, D828.
- PURITANI (Bellini)**
 A te, o cara. Fleta, DA445.
 Son vergin vezzosa. Galli-Curci, DB641.
- QUEEN OF SHEBA (Goldmark)** Caruso, DA122.
- RAYMOND (Thomas)** Coldstream Guards Band, C1440.
- RE PASTORE (Mozart)**
 L'Amoro, saro costante. Melba-Kubelik, DK112; E. Schumann, DB1011.
- RAPHAEL (Arensky)** Sobinoff, DB893.
- REINE DE SABA (Gounod)**
 Prete-moi ton aide. Caruso, DB145; Lloyd, D821.
 Sous les pieds. Radford, D269.
 Grand March. Coldstream Guards Band, C207.
- RIENZI (Wagner)**
 Overture. Philadelphia Symphony Orchestra, ED3-4.
- RHINEGOLD (Wagner)**
 Prelude. Symphony Orchestra, D1088.
 Alberich steals the gold L. Trenton-E. Suddaby-N. Walker-A. Fear, D1546.
 Wotan and Loge descend to Nibelheim Widdop-MacKenna-Fear-Fry, D1546.
 The Gods enter Valhalla (Two parts) F. Schorr with Berlin Opera Orch., D1319.
 Entry of the Gods into Valhalla Symphony Orchestra, D1117.
 Abendlich strahlt. Van Rooy, D809.
 Records D1546 and D1319 are issued in an album (series 57), with six "Siegfried" records (page 135)
- RIGOLETTO (Verdi)**
 Act I.
 Introduction and Minuet. Creatore's Band, EB29.
 Questa o quella Caruso, DA102; Minghetti, DA800; Schipa, DA885; Silva, DA798.
- Act II.
 Deh! non parlare. Ruffo-Magrini, DB175.
 Ah, veglia o donna Galli-Curci-De Luca, DA1028.
 E il sol dell' anima (Love Duet). De Lucia-Huguet, DB368; Galli-Curci-Schipa, DA646; Minghetti-Paikin, DB952; Schoene-Hislop, DB1127.
 Caro nome. Galli-Curci, DB257; Melba, DB346; Tetrizzini, DB536; Talley, DB936; Dal Monte, DB830; Scotney, D1435; Castles, B4503.
- Act II.
 Ella mi fu rapita Caruso, DB126.
 Parmi veder (Part 2 of above) Caruso, DB126.
 Cortigiani, vil razza Ruffo, DB175.
 Tutte le feste. Galli-Curci, DB641; L. Schoene-H. Janssen, DB1127.
 Piangi fanciulla (Part 1) Galli-Curci-De Luca, DA1028; Ruffo-Galvany, DB177.
 Si vendetta (Duet, Rigoletto-Gilda, Part 2). Battistini-Hayes, DA189.
- Act IV.
 La donna e mobile. Caruso, DA561; Fleta, DA446; Martinelli, DA842; Minghetti, DA800; Silva, DA798.

Operatic Records are also listed in special section under their particular opera.
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Operas

Ri

"HIS MASTER'S VOICE" RECORDS

RIGOLETTO (Verdi)—Continued

Bella figlia (Un di) (Quartet).—*Caruso-Sembrich-Severina-Scotti, DO101; Caruso-Galli-Curci-Perini-De Luca, DQ100; Caruso-Abbott-Homer-Scotti, DO100; Melba-McCormack-Thornton-Sammarco, DM118; Bori-McCormack-Jacoby-Warrenrath, DM104; Gigli-Galli-Curci-Homer-De Luca, DQ102; Creatore's Band, EB29.*
Lassu in ciel (O mia Gilda) (Final Duet) *Ruffo-Pareto, DB176.*
Selection *De Groot's Orchestra, C1096.*
 Complete Opera, see "Opera Sets" (page 152)

RINALDO (Handel)

Lascia ch'io pianga *M. Olczewska, D1465.*

ROBERT LE DIABLE (Meyerbeer)

Le rovine son queste (Suore che riposate). *Chaliapin, DB106; Pinza, DB1088.*

ROI D' YS (Lalo)

Vainement, ma bien aimee. *Melba, DB354.*

ROMEO ET JULIETTE (Gounod)

Allons, jeunes gens! (Act I.) *Plancon, DA542.*
Waltz (Je veux vivre) (Nella calma) *Galli-Curci, DB264; Licette, D113; Melba, DB367; Scotney, D1435; Tetrzzini, DB542.*
L'amour! (Ah, leve-toi) (Cavatina) *Anseau, DB951.*
Ah! ne fuis pas encore! (Love Duet). *Bori-Gigli, DA381.*
Salut Tombcau (Act V.) *Anseau, DB951.*

ROSENKAVALIER (Strauss)

Kann mich auch. *Hempel, DB373.*
Introduction to Act I. *Tivoli Augmented Orchestra, D1096.*
Waltz. *Tivoli Augmented Orchestra, D1094.*
Selected Passages. *Tivoli Augmented Orchestra, D1095 and D1097.*
Ich weiss auch nix (Trio, Act III.) *Berlin Opera Artists, D1629.*
Closing scene (Act III.) *Berlin Opera Artists, D1629.*
Excerpts (Four Records in Album) *Tivoli Augmented Orchestra (see Page 96).*

ROUSSALKA (Dargomijsky)

Unwillingly to these sad shores. *Sobinoff, DB893.*

SADKO (Rimsky-Korsakov)

Chanson Hindoue.—*Galli-Curci, DA219; Gluck, DA233; Melba, DB358; Smirnoff, DB581; Kreisler (Violin), DA273.*
Song of the Viking guest. *Chaliapin, DB1104.*

SALOME (Strauss)

Opening Scene. *Ljungberg, Walker, Halland, Davies, and Symphony Orchestra, *D908.*
Jokanaan is brought before Salome. *Dawson and Symphony Orchestra, *D908.*
Dance of the Seven veils (Parts 1 and 2). *Symphony Orchestra, *D909.*
The head of Jokanaan (In 2 Parts). *Ljungberg, D910.*

SALVATOR ROSA (Gomez)

Mia piccirella. *Caruso, DB144.*

SAMSON ET DALILA (Saint-Saens)

Printemps qui commence (Fair spring) *Lunn, DB509; Olczewska, D1386; Offers, DB913.*
Figli miei v'arrestate (Act I.) *Tamagno, DR101.*
Je viens celebrer (Act I.) *Caruso-Homer-Journet, DM126.*
Amour viens aider (Act II.) (Love, from thy power) *Offers, DB912.*

LABELS—B and EA (10-inch Plum)
 C (12-inch Plum)

E (10-inch Black)
 D and ED (12-inch Black)

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SAMSON ET DALILA (Saint Saens)—Continued

Mon cœur s'ouvre (Softly awakes) Coldstream Band, B2878; D'Alvarez, DA1000; Kirkby Lunn, DB509; Thornton, D282; Offers, DB912; Olczewska, D1465.
Vois ma misere (Prison Scene) Caruso, DB136.
Bacchanale (Act III.) Philadelphia Orchestra, ED7.

SCHIAVO (Gomez)

Quando nascesti tu. Caruso, DB137.

SEGRETO DI SUSANNA (Wolf-Ferrari)

Overture. La Scala Orchestra, D1488.

SEMIRAMIDE (Rossini)

Bel raggio. Tetrazzini, DB537.
Overture (Parts 1 and 2) Creatore's Band, C1420.

SERAGLIO (Mozart)

When a maiden. Radford, D114.
Ah! my pretty brace. Radford, D114.
Che pur aspro. Hempel, DB331.

SERSE (Handel)

See under Xerxes. (Page 139)

SIEGFRIED (Wagner)

(Set of 6 records issued with 2 Rhinegold records (see page 133). Album series 57.)

Forest murmur (Act II.) Symphony Orchestra, D561.
Siegfried forges the sword (Act I.) R. Laubenthal, D1530.
Siegfried meditates on his parentage (Act II.) R. Laubenthal, D1530.
Forest murmurs (Two Parts) (Act II.) Berlin State Opera Orch., D1531.
Siegfried rests after killing the dragon (Act II.) R. Laubenthal, D1532.
Brunnhilde awakens at Siegfried's kiss (Act III.) F. Leider-R. Laubenthal, D1532.
Wotan invokes Erda (Act III.) E. Schipper, D1533.
Erda's awakening (Act III.) M. Olczewska-E. Schipper, D1533.
Erda can give Wotan no counsel (Act III.) M. Olczewska-E. Schipper, D1534.
Wotan accepts his fate (Act III.) E. Schipper and Vienna Opera Orch., D1534.
Brunnhilde regrets her lost godhead (Act III.) F. Leider-R. Laubenthal, D1535.
Brunnhilde yields herself to Siegfried (Act III.) F. Leider-R. Laubenthal, D1535.

SNOW MAIDEN (Rimsky-Korsakov)

("Snyegourochka")

Aller au bois. Gluck, DA486.
Song of the shepherd Lehl. Gluck, DA486.
The joyous day departs. Sobinoff, DB890.

SONNAMBULA (Bellini)

Come per me sereno (Act I.) Galli-Curci, DB256.
Sovra il sen (Act I.) Galli-Curci, DA213.
Ah! non credea (Act III.) Galli-Curci DB256; Patti, 03084.
Son geloso. Galli-Curci-Schipa, DB811.
Ah, fosco cielo! La Scala Chorus, B2624.

SUOR ANGELICA (Puccini)

Senza Mamma. Poli-Randaccio, DB181.

TALES OF HOFFMANN (Offenbach)

See under "Contes d' Hoffmann" (page 122)

TANNHAUSER (Wagner)

Overture (In 3 Parts.) Symphony Orchestra, D1138-9; Berlin Opera Orchestra, D1317-18.
Overture (2 Parts) Scala Symphony Orchestra, C4802.
Venusberg Music (In 3 Parts.) Symphony Orchestra, D1071 and D1072.
Allor che tu coll' estro. Battistini, DB196.
Pilgrims' Chorus (Act I.) Berlin Opera Chorus, D1317; Widdop-Jones-Chorus, D1074; Victor Male Chorus, EA89.
Elisabeth's greeting (Dich teure) Rethberg, D1420.

Operatic Records are also listed in special section under their particular opera.
All Speeds are 78 unless otherwise indicated.

Operas

Ta

"HIS MASTER'S VOICE" RECORDS

TANNHAUSER (Wagner) (Continued)

- Prelude to Act III. *Symphony Orchestra, D1072.*
 Elisabeth's prayer (Act III.) (All-Macht'ge). *Jeritz, DB1092.*
 O Star of Eve *Dawson, C1267; Marshall, D1146; Casals (Cello), DB1012.*
 Pilgrims' Chorus (Act III.) *Jones-Halland-Chorus, D1074.*
 Grand March (Act II.). *Coldstream Guards Band, C137; Chorus and Symphony Orchestra, D1101.*
Berlin Orchestra, D1498.

THAIS (Massenet)

- Ahime! fanciullo ancora (Act I.). *Ruffo, DA354.*
 Voila donc (Ecco dunque). *Ruffo, DA354.*
 Meditation (Violin) *Elman, DB235; Kreisler, DB1207; M. Hayward, B2938.*
 Ah! je suis seule (Act II.). *Lewis, DB810.*
 O messager de Dieux. *Heldy, DA940.*
 D'acqua aspergimi (Act III.) (Baigne d'eau). *Battistini-Janni, DB215; Heldy-Journet, DA940.*
 Te souvient-il (Finale). *Farrar, DB247; Lewis, DB810.*

TOSCA (Puccini)

Act I.

- Recondita armonia. *Anseau, DA898; Caruso, DA112; Gigli, DA856; Minghetti, DA801.*
 Ora stammi a sentir *Mummery, B2724; Valente, C1387.*
 Tre sbirri, una carozza (Finale). *Farrar, DB653.*
Battistini-Chorus, DB212.

Act II.

- Se la giurata fede *Ruffo, DA163.*
 Vissi d' arte. *Destinn, DB223; Edvina, DB543; Farrar, DB245; Giannini, DA892; Jeritz, DA565.*
Melba, DB702; R. Morton, E440.

Act III.

- E lucevan le stelle. *Anseau, DA898; Caruso, DA112; Fleta, DA446; Martinelli, DA842;*
Mummery, B2724.
 Selection (In 2 Parts) *M. Weber's Orchestra, C1413.*
 Complete Opera, see "Opera Sets" (page 152).

TRAVIATA (Verdi)

Act I.

- Prelude. *Victor Symphony Orchestra. EB24.*
 Libiamo (Brindisi). *Caruso-Gluck, D1100.*
 Un di felice. *Galli-Curci-Schipa, DA711.*
 Ah! fors'e lui (Aria, Part 1) *Galli-Curci, DA257 and DA216; Hempel, DB272; Melba, DB346;*
Tetrazzini, DB531.
 Sempre libera (Aria, Part 2).—*Galli-Curci, DA257 and DA216; Hempel, DB294 and DB272;*
Melba, DB346; Tetrazzini, DB531.

Act II.

- De' miei bollenti spiriti *Gigli, DB1222; Martinelli, DB339.*
 Pura siccome (Duet, Violetta-Germont, Part 1).—*Battistini-Moscica, DB201.*
 Dite alla giovine (Same Duet, Part 2).—*Galli-Curci-De Luca, DB1165; Galvany-Ruffo, DB176;*
Melba-Brownlee, DB987.
 Imponete! Non amarlo. *—Galli-Curci-De Luca, DB1165.*
 Di provenza il mar. *Battistini, DB201; De Luca, DB219.*

Act III.

- Addio del passato *Galli-Curci, DA216.*
 Parigi, o cara.—*Galli-Curci-Schipa, DA216; Bori-McCormack, DM104; DeLucia-Huguet, DB368.*
 Selection (In 2 Parts) *Creator's Band, EB21.*
 Vocal Gems (In 2 Parts). *Grand Opera Company, D330.*
 Complete Opera, See "Opera Sets" (page 153)

TRISTAN AND ISOLDA (Wagner)

- Prelude (In 2 Parts) *Berlin State Opera Orch. (4 Parts), E476-7.*
 Isolde's narrative (Act I.) *Austral-Trenton, D911; Leider-M. Wagner, D1667.*
 Isolde's curse (Act I.). *Austral-Trenton, D911.*
 The lovers drink the potion. *Austral-Davies-Chorus, D912.*
 Introduction, Act II. *Austral, D936.*

ACT III.

- Prelude. *London Symphony Orchestra, D1413.*
 The shepherd's plaintive piping awakens Tristan. *Widdop-Fry-McKenna, D1413.*
 Kurvenal tells Tristan how they came to Kareol. *Widdop-Fry, D1414.*
 Tristan awaits Isolde impatiently. *Widdop-Fry, D1414.*
 Isolde's ship appears in sight. *Widdop-Victor, D1415.*
 Tristan dies in Isolde's arms. *G. Ljungberg-Widdop, D1415.*
 Isolde weeps over the dead Tristan. *G. Ljungberg, D1416.*
 King Mark arrives. Kurvenal is slain. *Andresen-Habich-Noe-Gusalewicz, D1416.*

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
 If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

"GREATEST ARTISTS—FINEST RECORDING!"

TRISTAN AND ISOLDA (Wagner)—Continued

ACT III.

King Mark grieves over the tragedy.

Isolda dies of grief for Tristan (Liebestod)

(Above five Records supplied complete in annotated Album.)

Isolde gives the signal (Love Duet, Part 1).

O night of rapture (Love Duet, Part 2).

The song of love (Love Duet, Part 3).

Andresen-Guslawicz, D1417.

G. Ljungberg, D1417.

Austral-Davies, D736.

Austral-Davies, *D737.

Austral-Davies, *D737.

TROVATORE (Verdi)

Act I.

Tacea la notte.

Deserto sulla terra.

Di geloso amor.

Galli-Curci, DB813; Tetrizzini, DB540; Spani, DB1045.

De Muro and Ruggero, DB644.

Ruffo-Fosca-Ischiero, DA462.

Act II.

Anvil chorus (Zingarella).

Stride la vampa.

Condotta all'era in ceppi.

Mal reggendo

Un momento (If a moment).

Il balen (Tempest of the heart).

Per me ora fatale

Grand Opera Company, E103; Victor Chorus, EA89.

Homer, DB252; Thornton, E86.

M Offers, DB1158.

Caruso-Homer, DM112.

Thornton-Hyde, D120.

Dawson, B1319.

Franci with Chorus, DB1262.

Act III.

Ah, si, ben mio

Di quella pira

Caruso, DB112; Martinelli, DB333.

Caruso, DA113; Tamagno, DR102.

Act IV.

D'amor sull' ali.

A che la morte (Miserere).

Caruso-Alda, DK119; Austral-Mummery, D1302; De Muro-Ruggero,

DB644; Martinelli-Destinn, DB333; Ponselle-Martinelli, DB119; 9. Bennett-Turner,

C1692.

Ai nostri monti. Caruso-Homer, DM112; Caruso-Schumann-Heink, DK119; Austral-Mummery,

D1302; Thornton-Hyde, D120; Thornton-Harrison, D306.

Creator's Band, EB17.

Grand Opera Company, C1692.

Selections

Vocal Gems

Gira la cote (Act I.).

O giovinetto (Act I.).

Signore Ascolta (Act I.).

Non piangere Liu (Act I.).

Gravi, enormi, venerandi (Act II.).

Tu che di gel (Act II.).

Nessun dorma!

O Divina!

Selections (In two Parts).

Covent Garden Chorus, C1566.

Covent Garden Chorus, C1566.

R. Torri, B2409; L. Schoene, E503.

A. Valente, B2458.

La Scala Chorus, D1241.

R. Torri, B2409; L. Schoene, E503.

A. Valente, B2458.

La Scala Chorus, D1241.

Covent Garden Orchestra, C1332.

TURANDOT (Puccini)

TWILIGHT OF THE GODS (Wagner)

(Götterdämmerung)

Siegfried's journey to the Rhine (In 2 Parts).

Siegfried's funeral march.

Concluding scene.

Symphony Orchestra, D1080.

Symphony Orchestra, D1092.

Philadelphia Orchestra, ED4.

(Selected passages on 16 records in two albums, series 76.)

Sung by F. Austral, G. Ljungberg, M. Offers, W. Widdop, R. Laubenthal, F. Collier, E. Liszt, etc.

London Symphony Orchestra, Berlin State Opera Orchestra.

VOLUME I.

Norn's scene (Parts 1 and 2)

Norn's scene (Parts 3 and 4)

Dawn—Brunnhilde and Siegfried leave cave

Parting of Siegfried and Brunnhilde

Siegfried's journey down the Rhine

Siegfried welcomed—Drinks potion (Act I.)

Hagen Meditates revenge

Waltraute's narrative (Part I.)

Waltraute's narrative (Part II.)

Waltraute's narrative (Part III.)

Brunnhilde refuses to give the ring

Hagen summons the vassals (Act II.)

Hagen bids Vassals prepare

Siegfried takes oath on spear

Eadie-Arden-Palmer, D1572.

Eadie-Arden-Palmer, D1573.

Austral-Widdop, D1574.

Austral-Widdop, D1574.

Berlin State Opera Orchestra, D1575.

Concerted, D1575.

Ivar Andresen, D1576.

Maartje Offers, D1576.

Maartje Offers, D1577.

Offers-Austral, D1577.

Offers-Austral, D1578.

Andresen and Chorus, D1578.

Andresen and Chorus, D1579.

Austral-Widdop, D1579.

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

Operas

Tw

"HIS MASTER'S VOICE" RECORDS

TWILIGHT OF THE GODS—Continued.

VOLUME II.

| | |
|--|---|
| Hagen Suggests Revenge to Brunnhilde | Austral-Fear-Collier, D1580. |
| Siegfried's vulnerability revealed | Austral-Fear-Collier, D1580. |
| Conspirators agree on Siegfried's death | Concerted, D1581. |
| Rhine maidens sing of the lost gold (Act III.) | Concerted, D1581. |
| Siegfried begged to give up ring | Laubenthal-De-Garmo-Kindeamann-Marker, D1582. |
| Siegfried's death foretold | Laubenthal-De-Garmo-Kindeamann-Marker, D1582. |
| Rhine maidens leave Siegfried | Concerted, D1583. |
| Siegfried tells Huntsman his story | Concerted, D1583. |
| Hagen strikes Siegfried to earth | Concerted, D1584. |
| Siegfried's death | Rudolf Laubenthal, D1584. |
| Siegfried's funeral March (Parts 1 and 2) | Berlin State Opera Orchestra, D1585. |
| Brunnhilde comes to grieve | F. Austral, D1586. |
| Brunnhilde bids a pyre be built | F. Austral, D1586. |
| Brunnhilde lights the pyre | F. Austral, D1587. |
| Brunnhilde rides into pyre | F. Austral, D1587. |

VALKYRIE (Wagner)

| | |
|---|----------------------------|
| Ride of the Valkyries. | Symphony Orchestra, D1088. |
| Wotan's farewell and fire music (In two Parts). | Symphony Orchestra, D1079. |
| Wotan's farewell (In two Parts). | A. Kipnis, D1225. |

"VALKYRIE"

A representative series of selected passages on 14 Records with annotated handsome Album.

| With the following Cast of Singers: | |
|-------------------------------------|---|
| BRUNNHILDE | Mmes. Frida Leider and Florence Austral |
| IEGLINDE | Goeta Ljungberg |
| IEGMUND | Walter Widdop |
| WOTAN | Frederick Schorr |
| HUNDING | Howard Fry |
| THE EIGHT VALKYRIES | Chorus, State Opera, Berlin |

With the London Symphony Orchestra (Conducted by Albert Coates) and the Opera, Berlin (Conducted by Dr. Leo Blech).

| | |
|--|--------|
| Prelude: Siegmund seeks shelter in Hunding's dwelling. | D1320. |
| The sword hilt gleams in the firelight. | D1320. |
| Sieglinde comes to Siegmund. | D1321. |
| Spring enters the hut. | D1321. |
| Siegmund greets the spring night. | D1321. |
| The love duet: You are the Spring. | D1321. |
| The love duet: How broad is your brow. | D1322. |
| Siegmund draws the sword from the tree. The lovers fly into the night. | D1322. |
| Act II.—Introduction: Wotan bids Brunnhilde shield Siegmund in fight. | D1323. |
| Wotan tells Brunnhilde of the ring and of the fate of the gods. | D1323. |
| Wotan orders Brunnhilde not to aid Siegmund. | D1324. |
| Siegmund and Sieglinde reach the mountain pass. | D1324. |
| Sieglinde is tormented with dread. | D1325. |
| Brunnhilde appears before Siegmund. | D1325. |
| Siegmund refuses to follow Brunnhilde. | D1326. |
| Brunnhilde promises to aid Siegmund. | D1326. |
| Brunnhilde gives Sieglinde the broken sword. | D1327. |
| Siegmund challenges Hunding to battle. | D1327. |
| The combat: Siegmund is slain. | D1328. |
| Act III.—Prelude: The Ride of the Valkyries. | D1328. |
| The assembled Valkyries await Brunnhilde. | D1329. |
| Wotan pronounces Brunnhilde's fate. | D1329. |
| Wotan explains his decree—The Valkyries flee before Wotan's wrath. | D1330. |
| Brunnhilde pleads with Wotan. | D1330. |
| Brunnhilde implores the protection of fire. | D1331. |
| Wotan bids Brunnhilde farewell. | D1331. |
| Wotan kisses Brunnhilde to a deep slumber. | D1332. |
| Wotan summons the magic fire. | D1332. |
| The rock is surrounded by the magic fire—End of the Opera. | D1333. |

VESPRI SICILIANI (Verdi)

| | |
|---------------|---|
| O tu Palermo | Pinza, DB1087 |
| Spanish Dance | VIDA BREVE, LA (De Falla) |
| | Kreisler, DA1009; Symphony Orchestra, DA1453. |

WALLY (Catalini)

| | |
|--------------------|------------------------|
| Ebben? Andro sola. | Poli-Randaccio, DB182. |
|--------------------|------------------------|

WERTHER (Massenet)

| | |
|--|---|
| Ah! non mi ridestar! (Pourquoi me reveiller) | Battistini, DB149; Sobinoff, DB891; Schipa, DA870; Hislop, DE944. |
|--|---|

If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

WILLIAM TELL (Rossini)

See under Guglielmo Tell. (Page 126)

ZAMPA (Herold)

Coldstream Guards Band, C1421

Overture (In two Parts).

ZAZA (Leoncavallo)

Farrar-De Luca, DA209.

Il bacio.

Mamma usciva di casa.

Farrar, DA209.

Buona Zaza.

Ruffo, DA355.

E un riso gentil.

Martinelli, DA329.

Zaza, piccola zingara.

Ruffo, DA355.

ZEMIRE ET AZOR (Grettry)

Galli-Curci, DB1144.

La Fauvette (The Warbler).

XERXES (Handel)

Largo ("Ombra mai fu"). Ackland, C1599; Caruso, DB133; Chicago Symphony Orchestra, D1432; Harrison, C1647; Olczewska, D1490; Offers, DA816; K. Lunn, DB506; Schipa, DB1064; Thornton, D275.

Largo (Instrumental) Whitaker-Wilson (organ) C1237; Sharpe (cello) D436; Powell (violin) DB395.

GILBERT AND SULLIVAN OPERAS

For the stories of these and the other operas mentioned in this Catalogue see "Opera at Home," revised and enlarged edition (1928), obtainable from all "His Master's Voice" accredited dealers, price, 7/6 net.

GONDOLIERS, THE (Gilbert and Sullivan). Complete New Electrical Recording Recorded under the direction of Rupert D'Oyly Carte.

An Album is presented with each set of Records.

- D1334 12 Overture—Light Opera Orchestra and List and Learn—Sybil Gordon and Chorus
D1335 12 (a) Good Morrow, Pretty Maids—Chorus and Short Solos; (b) For the Merriest
Fellows are We—R. Walker and Chorus and See, See, at Last They
Come—S. Gordon, D. Oldham, G. Baker, and Chorus
D1336 12 We're Called Gondolieri—D. Oldham, George Baker, and Chorus and Are
You Peeping—S. Gordon, B. Elburn, D. Oldham, G. Baker, W. Lawson,
A. Davies, and Chorus
D1337 12 (a) From the Sunny Spanish Shore; (b) In Enterprise of Martial Kind—H. A.
Lytton, B. Lewis, Mavis Bennett, Arthur Hosking and (a) O Rapture
when Alone Together; (b) There was a Time—Mavis Bennett, Arthur
Hosking
D1338 12 I Stole the Prince—L. Sheffield, H. A. Lytton, B. Lewis, M. Bennett, A. Hosking
and (a) But, Bless My Heart; (b) Try We Lifelong—M. Bennett, L. Sheffield,
H. A. Lytton, B. Lewis, A. Hosking
D1339 12 (a) Bridegroom and Bride—Chorus; (b) When a Merry Maiden Marries—Aileen
Davies and Chorus and Kind Sir, You Cannot have the Heart—Winifred
Lawson
D1340 12 Do Not Give Way—L. Sheffield, W. Lawson, Aileen Davies, D. Oldham, G.
Baker and (a) Now, Pray, What is the Cause—Chorus; (b) Replying,
We Sing—D. Oldham, G. Baker, and Chorus
D1341 12 Then Let's Away—D. Oldham, G. Baker, W. Lawson, A. Davies and Then
Away They go to an Island Fair—Finale Act I.—D. Oldham,
W. Lawson, A. Davies, G. Baker, and Chorus
D1342 12 (a) Of Happiness the very Pith—D. Oldham, G. Baker, and Chorus; (b) Rising
Early in the Morning—G. Baker and Chorus and Take a Pair of
Sparkling Eyes—Derek Oldham
D1343 12 (a) Here We Are at the Risk of Our Lives—W. Lawson, A. Davies, S. Gordon,
B. Elburn, G. Baker, D. Oldham, and Chorus; (b) Dance a Cachucha—
Chorus and (a) There Lived a King—L. Sheffield, D. Oldham, G.
Baker; (b) In a Contemplative Fashion—D. Oldham, G. Baker, W. Lawson,
A. Davies
D1344 12 (a) With Ducal Pomp—H. A. Lytton, Bertha Lewis, and Chorus; (b) On the
Day when I was Wedded—Bertha Lewis and To Help Unhappy
Commoners—H. A. Lytton, B. Lewis
D1345 12 (a) I am a Courtier Grave and Serious—H. A. Lytton, B. Lewis, M. Bennett,
D. Oldham, G. Baker; (b) Here is a Case—D. Oldham, G. Baker, M.
Bennett, W. Lawson, A. Davies, and Chorus and Now Let the Loyal
Liesges Gather Round—Finale, Act II.—Full Company

GONDOLIERS RECORDS—MISCELLANEOUS—

- B116 10 Take a Pair of Sparkling Eyes (Cornet Solo by Sergt. Hawkins) (76)
Coldstream Guards Band
C1438 12 Take a Pair (Tenor Solo) D. Oldham
C1273 12 Selection. Two Parts Coldstream Guards Band

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

Gilbert and Sullivan Operas

No. Size | **H.M.**

"GREATEST ARTISTS—FINEST RECORDING!"

GILBERT AND SULLIVAN OPERAS—Continued

H.M.S. PINAFORE (Gilbert and Sullivan) (Recorded under the direction of Mr. Rupert D'Oyly Carte). (Orchestral accompaniment conducted by Mr. G. W. Byng)

An Album is presented with each set of Records.

Act I.

- D724 12** Overture—Light Opera Orchestra and *We Sail the Ocean Blue*—Opening Chorus ; (b) *I'm called Little Buttercup*—Bertha Lewis
- D725 12** But tell me who's the youth?—N. Walker and S. Granville ; (b) The nightingale sighed for the moon's bright ray—W. Glynne and Chorus ; (c) A maiden fair to see—W. Glynne and Chorus and *My gallant Crew, good morning!* —S. Granville and Chorus ; (b) *Sir, you are sad*—B. Lewis and S. Granville
- D726 12** Sorry her lot—Violet Essex ; (b) Over the bright blue sea—Chorus ; (c) We sail the ocean blue—Chorus and *Gaily tripping*—Chorus : (b) *Now give three cheers*—P. Baselow, F. Ranalow, S. Granville and Chorus
- D727 12** When I was a lad—F. Ranalow and Chorus ; (b) For I hold that on the seas—F. Ranalow and Chorus and *A British tar*—J. Hay, S. Granville, E. Halland, and Chorus ; (b) *Refrain, audacious tar*—V. Essex and J. Hay
- D728 12** Can I survive? (Finale : Act I, Pt. I)—J. Hay, D. Fancourt, V. Essex and Chorus and *This very night* (Finale : Act I, Pt. II)—P. Baselow, B. Jones, J. Hay, S. Granville, D. Fancourt and Chorus
- Act II.
- D729 12** Fair moon, to thee I sing—S. Granville ; (b) Things are seldom—B. Lewis and S. Granville and *The hours creep on apace*—Violet Essex
- D730 12** Never mind the why—V. Essex, S. Granville and D. Fancourt ; (b) Kind Captain—D. Fancourt and S. Granville and *Carefully on tip-toe stealing*—B. Jones, W. Glynne, S. Granville, F. Hobbs and Chorus
- D731 12** In uttering a reprobation—S. Granville, J. Hay, F. Ranalow, B. Jones and Chorus ; (b) Farewell my own—S. Granville, J. Hay, F. Ranalow, B. Jones and Chorus and *Ere upon your loss you lay much stress*—B. Lewis and Chorus ; (b) *Oh joy, Oh rapture* (Finale : Act II)—S. Granville, H. Milledge, D. Fancourt, B. Lewis and Chorus
- C1283 12** Selection (in 2 Parts) Coldstream Guards Band

IOLANTHE (Gilbert and Sullivan) (Recorded under the direction of Mr. Rupert D'Oyly Carte) (Orchestral acc. conducted by Mr. G. W. Byng.) First produced at Savoy Theatre, London, November 25, 1882.

An Album is presented with each set of Records.

Act I

- D632 12** Overture—Light Opera Orch. and *Tripping hither, tripping thither*—Opening Chorus—Jones, Harding and Chorus
- D633 12** Iolanthe from thy dark exile—Thornton, Walker, Jones, Harding and Chorus and (a) *Good morrow, good Mother!*—S. Granville ; (b) *Fare thee well, attractive stranger*—Thornton and Chorus ; (c) *Good morrow, good lover!* V. Essex ; (d) *None shall part us*—Essex and Granville
- D634 12** Loudly let the trumpet bray—Chorus—Baker, Halland, Dawson Glynne, Oldham, Wilde and Pike and (a) *Entrance of the Lord Chancellor*—Light Opera Orch. : (b) *The law is the true embodiment*—Baker and Chorus ; (c) *my well-loved lord*—Essex, Oldham and Chorus
- D635 12** Though the views of the house—P. Dawson (b) *I'm very much pained*—Oldham, Dawson, Essex ; (c) *Nay tempt me not*—Essex and Chorus ; (d) *Spurn not the nobly born*—Oldham and Chorus and *My Lords, it may not be!* —Essex, Oldham, Baker, Darrell, Fancourt, Granville and Chorus ; (b) *When I went to the Bar*—George Baker
- D636 12** When darkly looms the day—Essex, Walker Granville, Oldham Baker Fancourt and Chorus and *For riches and rank*—Essex Thornton, Granville Baker and Chorus
- D637 12** Go away Madam—Thornton, Essex, Baker and Chorus and *Every bill and every measure*—Thornton and Chorus

Operatic Records are also listed in special section under their particular opera. For best results use only "His Master's Voice" Needles.

GILBERT AND SULLIVAN OPERAS—IOLANTHE—Continued

Act II

- D638 12 When all night long—R. Radford (b) Strephon's a Member of Parliament—Full Company and *When Britain really ruled the waves—Dawson and Chorus*
- D639 12 In vain to us you plead—Harding, Jones, H Arnold, Wild and Chorus and (a) *Oh, foolish fay—Thornton and Chorus*; (b) *Tho' p'raps I may incur your blame—Essex, Oldham, Dawson and Radford*
- D640 12 Love unrequited robs me of my rest (Recit.); (b) When you're lying awake (Song)—G Baker and (a) *If you go in, you're sure to win—Baker, Oldham and Fancourt*; (b) *If we're weak enough to tarry—Essex and Granville*
- D641 12 My lord, a suppliant at your feet; (b) It may not be—Baker, Thornton Walker and Chorus and *Soon as we may (Finale)—Thornton, Essex, Walker, Baker Wilde Arnold and Chorus*

MIKADO, THE, Comic Opera (Gilbert and Sullivan) (Mih-kah-doh)

Recorded under the direction of Mr. Rupert D'Oyly Carte. (Orchestral accompaniment by Mr. Arthur Wood.)

Comic Opera in two-acts, by Sullivan; text by Gilbert. First produced at the Savoy Theatre, London, March 14, 1885.

An Album is presented with each set of Records.

- D1172 12 Overture. Parts 1 and 2 Light Opera Orchestra
- D1173 12 If You Want to Know Who We Are—Derek Oldham and Chorus of Men and *A Wand'ring Minstrel I—Derek Oldham and Chorus of Men*
- D1174 12 Our Great Mikado—George Baker and Chorus of Men and (a) *Young Man, Despair, Likewise go to—Leo Sheffield, Derek Oldham, George Baker*; (b) *And Have I Journey'd for a month—Derek Oldham, Leo Sheffield*
- D1175 12 (a) Behold the Lord High Executioner; (b) As Some Day it May Happen—Henry A. Lytton and Chorus of Men and (a) *Comes a Train of Little Ladies—Chorus of Girls*; (b) *Three Little Maids from School—Elsie Griffin, Doris Hemingway, Beatrice Elburn and Chorus of Girls*
- D1176 12 (a) So Please You, Sir, We Much Regret—Elsie Griffin, Aileen Davies, Beatrice Elburn, Leo Sheffield and Chorus of Girls; (b) Were You not to Ko-Ko Plighted—Elsie Griffin and Derek Oldham and *I am so Proud—Leo Sheffield, Henry A. Lytton, George Baker*
- D1177 12 With Aspect Stern and Gloomy Stride (Finale, Act I., Part 1)—Leo Sheffield, Henry A. Lytton, Derek Oldham, Elsie Griffin, Aileen Davies, Beatrice Elburn, George Baker and Chorus and *Your Revels Cease (Finale, Act I., Part 2)—Bertha Lewis, Derek Oldham, Aileen Davies, Beatrice Elburn and Chorus*
- D1178 12 Oh, Faithless One (Finale, Act I., Part 3)—Bertha Lewis, Derek Oldham, Elsie Griffin and Chorus and *Braid the Raven Hair (Opening Chorus, Act 2)—Beatrice Elburn and Chorus of Girls*
- D1179 12 The Sun Whose Rays are all Ablaze—Elsie Griffin and *Brightly Dawns Our Wedding Day (Madrigal)—Elsie Griffin, Doris Hemingway, Derek Oldham, George Baker*
- D1180 12 (a) Here's a How-de-do!—Elsie Griffin, Derek Oldham, Henry A. Lytton; (b) *Mi-ya-Sa-ma (Entrance of Mikado)—Bertha Lewis, Darrell Fancourt and Chorus* and *A More Humane Mikado Never Did in Japan Exist—Darrell Fancourt and Chorus of Men*
- D1181 12 The Criminal Cried as He Dropped Him Down—Aileen Davies, Henry A. Lytton, Leo Sheffield and Chorus and (a) *See How the Fates Their Gifts Allot—Darrell Fancourt, Bertha Lewis, Aileen Davies, Henry A. Lytton, Leo Sheffield*; (b) *The Flowers that Bloom in the Spring—Derek Oldham Henry A. Lytton*
- D1182 12 (a) Alone and Yet Alive—Bertha Lewis; (b) On a Tree—Henry A. Lytton and (a) *There is Beauty in the Bellow of the Blast—Bertha Lewis, Henry A. Lytton*; (b) *For He's Gone and Married Yum-Yum (Finale, Act 2)—Aileen Davies, Henry A. Lytton, Derek Oldham, Elsie Griffin, Beatrice Elburn, Leo Sheffield, George Baker and Chorus*

MIKADO RECORDS—MISCELLANEOUS

- B116 10 Selection (76) and *Take a Pair of Sparkling Eyes (Sullivan) (Cornet Solo by Sergt. Hawkins) (76)—Coldstream Guards Band*
- EB5 12 Gems. Parts 1 and 2 Victor Light Opera Co.
- B2354 10 Selection. Parts 1 and 2 Coldstream Guards Band

Gilbert and Sullivan Operas

No. Size | **Pa**

"HIS MASTER'S VOICE" RECORDS.

GILBERT AND SULLIVAN OPERAS—Continued.

PATIENCE (Gilbert and Sullivan) Recorded under the direction of Mr. Rupert D'Oyly Carte (Orchestral acc. conducted by Mr. G. W. Byng).

First produced at the Opera Comique, London, on April 23rd 1881

An Album is presented with each set of Records.

Act I.

- D563 12 Overture—Light Opera Orch and *Twenty Love-sick Maidens We—Walker, Baselow (Soloists), and Chorus*
- D564 12 Recit. : Still Brooding on their Mad Infatuation ; (b) I cannot Tell what this Love May Be—V. Essex (Soloist), Walker, B Jones (Short Solos) and Chorus and *The Soldiers of the Queen—P. Dawson (Soloist) and Chorus*
- D565 12 In a Doleful Train Two and Two we Walk All Day—Walker, B Jones, G. Baker (Soloists) and Chorus and *When I First Put this Uniform On—P. Dawson (Soloist) and Chorus ; (b) Am I Alone, and Unobserved ? G. Baker*
- D566 12 If You're Anxious For to Shine—G. Baker and *Long Years Ago—Essex and Walker ; (b) Prithee, Pretty Maiden—Essex and Ranalow*
- D567 12 Let the Merry Cymbals Sound (Finale, Act I, Pt. I)—Pike, Dawson, Baker (Soloists), and Chorus and *Stay, We Implore You (Finale, Act I, Pt. II)—Pike, Baker (Soloists), Thornton, Essex, (Short Solos) and Chorus*
- D568 12 What means this Interference ? (Finale, Act I, Pt. III)—Essex, Baker, Walker, B. Jones (Soloists), and Chorus and *I Hear the Soft Note (Finale Act I. Pt. IV.)—Walker, Ranalow (Soloists), Essex, Baker (Short Solos), and Chorus*

Act II.

- D569 12 Sad is that Woman's Lot—E. Thornton and *Turn, Oh Turn in this Direction—Thornton, Heyl, Walker, Essex, B Jones and Baselow ; (b) A Magnet Hung in a Hardware Shop—F. Ranalow (Soloist) and Chorus*
- D570 12 Love is a Plaintive Song—V. Essex ; (b) So Go to Him and Say to Him—Thornton and Baker and *It's Clear that Mediaeva Art Alone Retains Its Zest Pike, Baker and Dawson*
- D571 12 If Saphir I Choose to Marry—B. Jones, Walker, Pike, Baker, and Halland and (a) *When I Go Out of Door—Baker and Ranalow ; (b) I'm a Waterloo House Young Man—F. Ranalow (Soloist), and Chorus ; (c) After Much Debate Internal (Finale, Act II)—Full Company*

C1274 12 PATIENCE—MISCELLANEOUS

Selection. Parts 1 and 2

Coldstream Guards Band

PIRATES OF PENZANCE, THE (Gilbert and Sullivan). (Recorded under the direction of Mr. Rupert D'Oyly Carte) (Orchestral accompaniment conducted by Dr. Malcolm Sargent).

First produced at the Bijou Theatre, Paignton, on December 30th, 1879.

An Album is presented with each set of Records (Series 83).

CHARACTERS :

| | | |
|-----------------------------------|------------------------------------|--------------------|
| Major-General Stanley | .. .. . | George Baker |
| The Pirate King | .. .. . | Peter Dawson |
| Samuel (His Lieutenant) | .. .. . | Stuart Robertson |
| Frederic (A Pirate Apprentice) | .. .. . | Derek Oldham |
| The Sergeant of Police | .. .. . | Leo Sheffield |
| Mabel | .. .. . | Elsie Griffin |
| Edith | { (Daughters of the Major-General) | Nellie Briercliffe |
| Kate | | Nellie Walker |
| Ruth (A Private Maid-of-all-work) | .. .. . | Dorothy Gill |

Chorus of Pirates, Policemen, and the rest of the Major-General's Daughters.

- D1678 12 "Pirates of Penzance"—Overture. Parts 1 and 2
- D1679 12 (a) Pour, O pour, the pirate sherry ; (b) When Fred'ric was a little lad and (a) *Oh, better far to live and die ; (b) O false one, you have deceived me*
- D1680 12 (a) What shall I do ? ; (b) Climbing over rocky mountain and (a) *Stop, ladies, pray ; (b) Oh! is there not one maiden breast ?*
- D1681 12 (a) 'Tis Mabel ; (b) Poor wandering one and (a) *What ought we to do ? Gentle Sisters say ; (b) How beautifully blue the sky*
- D1682 12 (a) Stay, we must not lose our senses ; (b) Hold, monsters! and *I am the very model of a modern Major-General*

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

GILBERT AND SULLIVAN OPERAS—PIRATES OF PENZANCE—Continued.

- D1683 12 O, men of dark and dismal fate (Finale, Act 1, Part 1)
and You may go, for you're at liberty (Finale, Act 1, Part 2)
- D1684 12 Oh! dry the glist'ning tear
and (a) Then, Fred'ric, let your escort lion hearted; (b) When the foeman bares his steel
- D1685 12 (a) Now for the pirates' lair; (b) When you had left our pirate fold and
(a) Away, away! my heart's on fire; (b) All is prepared!; (c) Stay, Fred'ric, stay!
- D1686 12 Ah, leave me not to pine!
and (a) No, I am brave!; (b) When a felon's not engaged
- D1687 12 (a) A rollicking band of pirates we; (b) With cat-like tread
and (a) Hush, hush! not a word; (b) Softly sighing to the river (Finale, Act 2, Pt. 1)
- D1688 12 Now what is this? and what is that? (Finale, Act 2, Part 2)
and To gain a brief advantage (Finale, Act 2, Part 3)

Act II.

- D510 12 Oh! Dry the Glist'ning Tear—Introduction, Act II—V. Essex and Chorus of Girls;
(b) Now Fred'ric, Let Your Escort Lionhearted—Oldham and Baker and
When the Foeman Bares His Steel—Dawson (Soloist), Essex, Baker (Short Solos)
and Chorus
- D511 12 Now for the Pirates' Lair—Oldham, Radford and Thornton; (b) When You Had
Left Our Pirate Fold—Oldham, Radford and Thornton and Away, Away,
My Heart's On Fire—Oldham, Radford and Thornton; (b) All is Prepared!
Your Gallant Crew await You! (c) Stay, Frederic Stay—Oldham and Essex
- D512 12 Ah, Leave Me not to Pine Alone and Desolate—Oldham and Essex and (a) Yes,
I am Brave! Oh, Family Descent—Essex, Dawson and Chorus of Police;
(b) When a Felon's not Engaged in His Employment
P. Dawson and Chorus of Police
- D513 12 A Rollicking Band of Pirates We—P. Dawson and Chorus of Pirates and Police;
(b) With Cat-like Tread—E. Halland and Chorus of Pirates and Hush, Hush!
Not a Word—Baker (Soloist) Oldham (Short Solo) and Chorus of Police
and Pirates; (b) Softly Sighing to the River—Finale, Act II, Pt. I—G. Baker
and Chorus of Pirates and Police
- D514 12 Now What is This and What is That?—Finale, Act II, Pt. II—Oldham, Baker
Radford, Essex (Soloists) and Full Chorus and To Gain a Brief Advantage
You've Contrived—Finale, Act II, Pt. III—Dawson, Baker, Radford,
Essex, Thornton (Soloists) and Full Chorus

PRINCESS IDA—

Complete Opera recorded under the direction of Mr. Rupert D'Oyly Carte, with
Orchestral accompaniment. Handsome Album presented with each set.

- D977 12 Princess Ida—Overture—Orchestra and Search throughout—Granville;
(b) Now hearken Sheffield
- D978 12 To-day we meet my baby bride and I—Derek Oldham and From the distant
panorama—Chorus; (b) We are Warriors Concerted
- D979 12 If you give me—Lyton; (b) Perhaps if you address—Concerted and
Come, Cyril, Florian—Concerted and Chorus
- D980 12 Towards the Empyrean heights—Anderson, Sharp and Chorus and
Mighty Maiden—Chorus; (b) Minerva! Minerva!—W. Lawson
- D981 12 Come, mighty Must!—Bertha Lewis and Gently, gently, evidently
we are safe—Concerted
- D982 12 I am a maiden; (b) The world is but a broken toy—Concerted and
A lady fair; (b) Woman of the wisest wit—Concerted
- D983 12 Now wouldn't you like; (b) Merrily ring—Concerted and Would you
know—L. Darnton; (b) Oh! joy—Concerted
- D984 12 Madam, without the castle walls—Concerted and Be reassured
Concerted and Chorus—
- D985 12 Death to the Invader—E. Sharp and Chorus and When'er I Spoke—
Lyton; (b) I built upon a rock—Lawson
- D986 12 When anger spreads—Chorus; (b) This helmet—Fancourt and Chorus and
This is our duty—Chorus; (b) With joy abiding—Concerted and Chorus

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

Gilbert and Sullivan Operas

No. Size | **Ru**

"HIS MASTER'S VOICE" RECORDS.

RUDDIGORE (Gilbert and Sullivan)

Complete Opera recorded under the direction of Mr. Rupert D'Oyly Carte with Orchestral accompaniment.

An Album is presented with each set of Records.

- ACT I.**
- D878 12 "Ruddigore" Overture—Light Opera Orchestra and (a) *Fair is Rose as the bright May Day*—Chorus; (b) *Sir Rupert Murgatroyd*—Bertha Lewis and Chorus
- D879 12 If somebody there changed to be—Elsie Griffin and *I know a youth who loves a little maid*—Griffin—Baker
- D880 12 From the briny sea—Chorus; (b) I shipped d'ye see—Derek Oldham and Chorus; (c) *Hornpipe*—Light Opera Orch. and (a) *My boy, you may take it from me*—Baker—Oldham; (b) *The Battle's roar is over*—Griffin—Oldham
- D881 12 If well his suit has sped—Chorus (b) In sailing o'er life's ocean wide—Griffin—Oldham—Baker and *Cheerily carols the lark*—Eileen Sharp
- D882 12 Welcome gentry, for your entry—Chorus; (b) O why am I moody and sad?—Leo Sheffield and Chorus and (a) *You understand*—Oldham Sheffield: (b) *Hail the Bride* (Finale Act I, Pt. I)—Chorus
- D883 12 When the buds are blossoming (Madrigal) (Finale, Act I, Pt. II) Griffin—Lewis—Oldham—Halland and Chorus and *Hold. Bride and Bridegroom ere you wed each other* (Finale, Act I, Pt. III)
- D884 12 Farewell, thou hadst my heart (Finale, Act I, Pt. IV) Griffin—Sharp—Lewis—Sheffield—Baker—Oldham—Halland and Chorus and (a) *I once was as meek as a new born lamb*—Baker—HCUANO; (b) *Happily coupled are we*—Derek Oldham and Chorus.
- ACT II.**
- D885 12 In bygone days—Griffin—Baker and Chorus; (b) Painted emblems of a race—Fancourt—Baker and Chorus and (a) *When the night wind howls*—Darrell Fancourt and Chorus; (b) *He yields*—George Baker and Chorus
- D886 12 I once was a very abandon'd person—Sharp—Sheffield; (b) My eyes are fully opened—Sharp—Baker—Sheffield and (a) *There grew a little flower*—Lewis—Fancourt; (b) *Finale—Full Company.*

TRIAL BY JURY (Gilbert and Sullivan). (Recorded under the direction of Rupert D'Oyly Carte. With Orchestral Accompaniment. Issued in Album—Series No. 71.)

The Learned Judge—L. Sheffield, the Plaintiff—W. Lawson, the Usher—G. Baker, the Defendant D. Oldham, the Counsel—A. Hosking.

- D1469 12 (a) Hark, the Hour of Ten is sounding; (b) Is this the Court of the Exchequer? and (a) *When First My Old, Old Love*; (b) *All Hail, Great Judge!*
- D1470 12 (a) For These Kind Words; (b) When I Good Friends (The Judge's Song) and (a) *Swear Thou the Jury!*; (b) *Where is the Plaintiff?*
- D1471 12 (a) Oh, Never Never; (b) May it Please You and (a) *That She is Reeling*; (b) *Oh, Gentlemen, listen*; (c) *That seems a Reasonable Proposition*
- D1472 12 (a) A Nice Dilemma; (b) I Love Him and (a) *The Question, Gentlemen*; (b) *Oh, Joy Unbounded*

YEOMAN OF THE GUARD, THE (Gilbert and Sullivan). Recorded under the direction of Mr. Rupert D'Oyly Carte. Orchestral accompaniment conducted by Dr. Malcolm Sargent.

Opera in two acts by Sullivan; text by Gilbert. First produced at the Savoy Theatre, London, October 3, 1888.

An Album is presented with each set of Records (Series No. 74.)

- ACT I.**
- D1549 12 "The Yeomen of the Guard"—Overture—Light Opera Orchestra and *When maiden loves, she sits and sighs*—Nellie Briercliffe
- D1550 12 Tower Wardens, under orders—Henry Millidge and Chorus and *When our gallant Norman foes*—Dorothy Gill and Chorus
- D1551 12 (a) Alas! I waver to and fro—Nellie Briercliffe, Walter Glynnne, and Peter Dawson (b) Is life a boon?—Derek Oldham and (a) *Here's a man of jollity*—Chorus; (b) *I have a song to sing, O!*—Winifred Lawson, George Baker, and Chorus
- D1552 12 (a) How say you, maiden, will you wed?—Arthur Hosking, Winifred Lawson, and George Baker; (b) I've jibe and joke—George Baker and *'Tis done, I am a bride*—Winifred Lawson

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

GILBERT AND SULLIVAN OPERAS—YOEMAN OF THE GUARD. —Continued.

ACT. I.—Continued.

- D1553 12 | (a) Were I thy bride—Nellie Briercliffe; (b) Oh! Sergeant Meryll, is it true? (Finale, Act I., Part 1)—Peter Dawson and Chorus and *Forbear, my friends* (Finale, Act I., Part 2)—Derek Oldham, Nellie Briercliffe, Leo Sheffield and Male Chorus
- D1554 12 | Aye, hug him, girl (Finale, Act I., Part 3)—Leo Sheffield, Derek Oldham, Nellie Briercliffe, and Male Chorus and *The pris'ner comes to meet his doom* (Finale, Act I., Part 4)—Full Company
- D1555 12 | My Lord, my Lord, I know not how to tell (Finale, Act I., Part 5)—Full Company and *Night has spread her pall once more*—Dorothy Gill and Chorus

ACT II.

- D1556 12 | Oh! a private buffoon is a light-hearted loon—George Baker and (a) *Hereupon we're both agreed*—George Baker and Leo Sheffield; (b) *Free from his fetters grim*—Derek Oldham
- D1557 12 | (a) Strange adventure!—Elsie Griffin, Dorothy Gill, Derek Oldham, and Peter Dawson; (b) Hark! what was that, Sir—Peter Dawson, Derek Oldham, Arthur Hosking, Leo Sheffield, George Baker, and Chorus and *Like a ghost his vigil keeping*—George Baker, Leo Sheffield, Arthur Hosking and Chorus
- D1558 12 | A man who would woo a fair maid—Derek Oldham, Winifred Lawson, and Nellie Briercliffe and (a) *When a wooer goes a-wooing*—Winifred Lawson, Nellie Briercliffe, Derek Oldham, and George Baker; (b) *Rapture, rapture*—Dorothy Gill and Peter Dawson
- D1559 12 | Comes the pretty young bride (Finale, Act II., Part 1)—Full Company and *Leonard, my loved one* (Finale, Act II., Part 2)—Winifred Lawson, Derek Oldham, George Baker, and Chorus

YEOMAN OF THE GUARD RECORDS—MISCELLANEOUS—

- C1289 12 | Selection. Parts 1 and 2 Coldstream Guards Band

OPERA SETS

AIDA—Verdi.

| | | |
|---|---------|-------------------------|
| Aida (An Ethiopian Princess, now a slave) (Soprano) | .. .. . | Dusolina Giannini |
| Rhadames (An Egyptian General) (Tenor) | .. .. . | Aureliano Pertile |
| Amneris (Daughter of Pharaoh) (Mezzo-Soprano) | .. .. . | Irene Minghini-Cattaneo |
| Amonasro (King of Ethiopia, Aida's Father) (Baritone) | .. .. . | Giovanni Inghilleri |
| Pharaoh (King of Egypt) (Bass) | .. .. . | Guglielmo Masini |
| Ramphis (High Priest) (Bass) | .. .. . | Luigi Manfrini |
| A Messenger (Tenor) | .. .. . | Giuseppe Nessi |

With Members of the Orchestra and Chorus of La Scala, Milan, conducted by Maestro Carlo Sabajno

Nineteen 12-inch Double-sided Records.

The set in two handsome Albums (Series No. 77).

Volume I. contains Acts I. and II. Volume II. contains Acts III. and IV. Sung in Italian.
The Two Albums are presented free with each set of Nineteen Records.

ACT I.

- D1595 12 | Preludio (Overture)—Members of the Orchestra of La Scala, Milan (Conducted by Carlo Sabajno) and *Si, corre voce* (Yes, it is rumoured)—Pertile and Manfrini

LABELS—DA and DB (Red)
DO (Pale Blue)

DJ and DK (Buff)
DQ (White)

DM (Pale Green)

Opera Sets

No. Size | **Ai**

"HIS MASTER'S VOICE" RECORDS

AIDA—Verdi—Continued.

ACT I.

- D1596 12 | Se quel guerrier io fossi! (What if 'tis I am chosen) (Celeste Aida)—Aureliano Pertile and *Quale insolita fiamma nel tuo sguardo! (In thy visage I trace a joy unwonted)*—Pertile and Cattaneo
- D1597 12 | Vieni, o diletta (Come hither, thou I dearly prize)—Pertile, Giannini, Cattaneo, Manfrini, Nessi and Masini, with Chorus and *Si guerra e morte (Yes, death and battle)*—Pertile, Giannini, Cattaneo, Manfrini, Nessi and Masini, with Chorus
- D1598 12 | Ritorna vincitor! (May laurels crown thy brow)—Dusolina Giannini and *I sacri nomi di padre . . . d'amante (Those names so holy of father, of lover)*—Dusolina Giannini
- D1599 12 | Immenso Ftha (Hail, mighty Phtha)—Members of the Chorus and *Danza delle sacerdotesse (Dance of Priestesses)*—Members of the Chorus
- D1600 12 | Mortal, diletto ai Numi (To thee, God-favoured mortal)—Pertile and Manfrini, with Chorus and

ACT II.

- D1600 12 | *Chi mai fra gl' inni (Our songs his glory praising)*—Irene Minghini-Cattaneo with Chorus
- D1601 12 | Vieni, sul crin (Come, bind thy flowing tresses round)—Giannini and Cattaneo, with Chorus and *Ebben, qual nuovo fremito (Nay, tell me then)*—Giannini and Cattaneo
- D1602 12 | Pietà ti prenda (On all my anguish sweet pity take)—Giannini and Cattaneo, with Chorus and *Gloria all' Egitto (Glory to Isis)*—Members of the Chorus
- D1603 12 | Ballabili (Dance)—Members of the Orchestra and *Vieni, o guerriero vinci (Hither advance, oh glorious band)*—Members of the Chorus and Orchestra
- D1604 12 | Salvator della Patria (Saviour brave of thy country)—Pertile, Giannini, Cattaneo, Inghilleri and Masini and *Quest' assisa ch' io vesto (This my habit has told you already)*—Pertile, Giannini, Cattaneo, Inghilleri, Manfrini, and Masini, with Chorus
- D1605 12 | O Re; pei sacri Numi (O King; by heaven above us)—Pertile, Masini and Manfrini, with Chorus and *Venga la schiava (Now let yon bonmaid rob me of my love)*—Pertile, Giannini, Cattaneo, Inghilleri and Manfrini, with Chorus

ACT III.

- D1606 12 | O tu che sei d' Osride (O thou who is Osiris art)—Cattaneo and Manfrini, with Chorus and *Qui Rhadames Verra! (He will ere long be here!)*—Dusolina Giannini
- D1607 12 | O cieli azzurri (O skies cerulean)—Dusolina Giannini and *Ciel! mio padre! Rivedrai le foreste imbalsamate (Heaven my Father)*—Dusolina Giannini and Giovanni Inghilleri
- D1608 12 | Su, dunque! Sorgete Egizie coorti! (Up, Egypt's fierce nation)—Dusolina Giannini and Giovanni Inghilleri and *Pur ti riveggo (I see thee again)*—Aureliano Pertile and Dusolina Giannini
- D1609 12 | Fuggiam gli ardori (Ah, fly from where these burning skies are all beneath them blighting)—Aureliano Pertile and Dusolina Giannini and *Aida! Tu non m'ami (Aida! Me thou lov'st not!)*—Pertile, Giannini and Inghilleri
- D1610 12 | Tu! Amonasro! (Thou! Amonasro!)—Pertile, Inghilleri and Cattaneo and

ACT IV.

- D1610 12 | *L'aborrita rivale a me suggia (She, my rival, detested, has escaped me)*—Pertile and Cattaneo
- D1611 12 | Ah! tu dei vivere! (Ah! no! consent to live)—Pertile and Cattaneo and *Ohime! morir mi sento (Ah me! death's hand approaches)*—Irene Minghini-Cattaneo with Chorus
- D1612 12 | Rhadames! Rhadames! (Rhadames! Rhadames!)—Cattaneo and Manfrini, with Chorus and *Sacerdoti! compiste un delitto! (Priests of Heaven, a crime ye've enacted)*—Pertile, Giannini, Cattaneo and Manfrini, with Chorus
- D1613 12 | Presago il core (My heart foreboded)—Pertile and Giannini, with Chorus and *O terra, addio (Farewell, O Earth)*—Pertile, Giannini and Cattaneo, with Chorus

For Prices of Records, see page ii.
All Speeds are 78 unless otherwise indicated.

ANDREA CHENIER—Giordano.

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; 17 Double-Sided Records in Album. Records may be purchased separately.

ACT I.

- *S.5220 { Compiacente a' colloqui (Son sesant'anni) Pacini, br.; Ceccarelli, bs.).
T'odio, casa dorata! (Pacini, br.; Bartolomasi, s.; Garrone, ms.).
Ancor così, Maddalena (Bartolomasi, s.; Garrone, ms.).
- *S.5222 { Per stasera, pazienza! (Bartolomasi, s.; Venturini, bs.; Garrone, ms.; Festa, t.).
- *S.5224 { Debole e il Re (Bartolomasi, s.; Venturini, bs.; Garrone, ms.; Festa, t.).
O pastorelle, addio (Coro femminile)
Signor Chenier. Madame la Contessa? (Bartolomasi, s.; Lupato, t.)
- *S.5226 { Venturini, bs.; Garrone, ms.; Festa t., e Coro).
Un di all'azzurro spazio (Improvviso) (Luigi Lupato, t.).
Perdonatemi! (Finale Quadro I.) (Pacini, br.; Bartolomasi, s.; Garrone, ms., e Coro).
- *S.5228 { Per l'ex inferno! (Ceccarelli, bs.; Garrone, ms.; Festa, t.).

ACT II.

- *S.5230 { No, non m'inganno! (Lupato, t.; Venturini, bs.; Festa, t.).
Io non amato ancor! (Lupato, t.; Venturini, bs.).
Calligra a inverto femminil! (Lupato t.; Venturini, bs.).
- *S.5232 { Accetto il passaporto! (Lupato, t.; Pacini, br.; Venturini, bs.; Festa, t.; Garrone, ms., e Coro).
Andrea Chenier! (Garrone, ms.; Lupato, t.; Festa, t.; Bartolomasi, s.; Venturini, bs.).
- *S.5234 { Ancor ricordi? (Bartolomasi, s.; Lupato, t.; Festa, t.).
Spero in voi! (Bartolomasi, s.; Lupato, t.).
- *S.5236 { Maddalena di Coigny! (Finale, Quadro II.) (Bartolomasi, s.; Lupato, t.; Pacini, br.; Ceccarelli, bs.; Festa, t., e Coro).

ACT III.

- *S.5238 { Dumouriez traditore (Ceccarelli, bs.; Pacini, br., e Coro).
Lagrima e sangue (Pacini, br., e Coro).
- *S.5240 { Son la vecchia Madlon (Timitz, ms.; Pacini, br., e Coro).
L'uccello e nella rete! (Pacini, br.; Festa, t.).
- *S.5242 { Un di m'era di gioia (Adolfo Pacini, br.).
Or io rinnego il santo grido (Bartolomasi, s.; Pacini, br.; Ceccarelli, bs.; Festa, t.).
- *S.5244 { Io t'aspettava! (Bartolomasi, s.; Pacini, br.).
La mamma morta (Bartolomasi, s.);
- *S.5246 { E l'angelo s'accosta (Bartolomasi, s.; Pacini, br.; Ceccarelli, bs., e Coro).
Egli non guarda! (Bartolomasi, s.; Ceccarelli, bs.; Venturini, bs.; Pacini, br.; Lupato, t.; N. N. bs., e Coro).
- *S.5248 { Si fui soldato (Difesa di Chenier) (Luigi Lupato, t.).
Udiamo i testimoni! (Finale, Quadro III.) (Bartolomasi, s.; Pacini, br.; Venturini, bs.; Lupato, t.; N. N., be., e Coro).

ACT IV.

- *S.5250 { Cittadino, men duol (Come un bel di di maggio) (Lupato, t.; Venturini, bs.; Ceccarelli, bs.).
Viene a costei concesso (Pacini br., Bartolomasi, s.; Ceccarelli, bs.).
- *S.5252 { Benedico il destino! (Vicino a te s'acqueta); (Bartolomasi, s.; Lupato, t. Pacini, br.).
Salvo una madre! (Finale dell'Opera); (Bartolomasi, s. Lupato t. Ceccarelli, bs.).

BARBIERE DI SIVIGLIA (II)—Rossini.

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; in 2 10-inch and 15 12-inch Double-sided Records in Album. Records may be purchased separately.

ACT I.

- *S.5110 { Overture P. I. (Orchestra Sinfonica del "Grammofono," Milano).
Overture P. II. (Idem).
- *S.5112 { Piano, pianissimo (Atto I.) (Taliani, t.; Festa, t., e Coro)
Ecco ridente in cielo (Taliani, t.).

- *S.5114 { El Fiorello? (Taliani, t.; Festa, t., e Coro).
Largo al factotum (Badini, br.).
- *R.5115 { Gente indiscreta (Taliani, t.; Festa t.; Badini, br.).
Ah! che ne dite? (Di Lelio, bs.; Carnevali, bf.; Badini, br.; Pereira, s.).

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

BARBIERE DI SIVIGLIA (II)—Rossini—Continued.

- | | |
|--|--|
| <p>*S.5116 { Ah! che bella vita (Badini, br.; Taliani, t.; Carnevali, bf.). Se il mio nome (Taliani, t.; Pereira s.; Carnevali, bf.; Badini, br.).</p> <p>*S.5118 { All'idea di quel metallo (Badini, br. Taliani, t.). Piano, piano; un'altra idea (Badini, br.; Taliani, t.).</p> <p>*S.5120 { Una voce poco fa (Pereira, s.). Io sono docile (Pereira, s.).</p> <p>*S.5122 { Sì, sì la vincerò (Pereira, s.; Badini, br.; Carnevali, bf.; Di Lelio, bs.). La calunnia e un venticello (Di Lelio, bs.).</p> <p>*S.5124 { Dunque io son (Pereira, s.; Badini, br.). Manca un foglio (Carnevali, bf., Pereira, s.).</p> <p>*R.5125 { Ora mi sento meglio (Carnevali, bf.; Pereira, s.). Insomma, mio signore (Carnevali, bf., Taliani, t.; Pereira, s.).</p> <p>*S.5126 { Fin'ora in questa camera (Ehi di casa) (Taliani, t.; Pereira, s.; Carnevali, bf.). E Rosina; or son contento (Taliani, t.; Carnevali, bf.; Pereira, s.; Di Lelio, bs.).</p> | <p>*S.5128 { Ecco qua! sempre un'istoria (Pereira, s.; Di Lelio, bs.; Taliana, t.; Carnevali, bf.). Freddo ed immobile (Pereira, s.; Taliani, t.; Badini, br.; Di Lelio, bs.). Mi par d'esser con la testa (Pereira, s.; Taliani, t.; Badini, br.; Carnevali, bf.; Di Lelio, bs.; Festa, t.).</p> <p>*S.5130 { Ma vedi il mio destino (Pace e gioia) (Quadro III.) (Carnevali, bf.; Taliani, t.). Bella voce! bravissima! (Carnevali, bf.; Badini, br.; Taliani, t.; Pereira, s.).</p> <p>*S.5132 { Don vasilio (Cosa veggio) (Badini, br.; Taliani, t.; Carnevali, bf.; Di Lelio, bs.). Buona sera mio signore (Badini, br.; Pereira, s.; Taliani, t.; Carnevali, bf.; Di Lelio, bs.).</p> <p>*S.5134 { Orsu, signor Don Bartolo (Badini, br.; Taliani, t.; Carnevali, bf.). Che vecchio sospettoso! (Mometti, s.).</p> <p>*S.5136 { Temporale (Badini, br.; Taliani, t.; Pereira, s.). Ah! quai colpo inaspettato (Badini, br.; Taliani, t.; Pereira, s.).</p> <p>*S.5138 { Ah disgraziati noi! (Finale dell'opera) (Pereira, s.; Taliani, t.; Badini, br.; Carnevali, bf.).</p> |
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BOHEME (La)—Puccini.

Complete new Electrical Recording of Puccini's ever-popular opera. Conducted by Cav. Carlo Sabajno, and with the assistance of the Chorus and Members of La Scala Orchestra, Milan; on 13 12-inch Double-Sided Records in Album. Records may be purchased separately

- | Act I. | |
|---|--|
| <p>C.1513 { Questo mar rosso (A. Giorgini, E. Badini, S. Manfrini). Pensier profondo (Concerted).</p> <p>C.1514 { Pranzare in casa (Concerted). E son pieno di doglie (Concerted).</p> <p>C.1515 { Non sono in vena (Mimi's arrival). Che gelida manina (A. Giorgini). Sì, mi chiamano Mimi (R. Torri).</p> <p>C.1516 { O soave fanciulla (Love duet and finale).</p> | <p>C.1520 { Mimi! son io (Duet: Mimi-Marcello). A giorno son uscita (Duet: Mimi, Marcel. Later, Rudolfo).</p> <p>C.1521 { Mimi e una civetta (R. Torri-A. Giorgini). Addio! Che, vai? (R. Torri-A. Giorgini).</p> <p>C.1522 { Addio dolce svegliare (Quartet). Act IV. In un coupe? (O Mimi, tu piu).</p> <p>C.1523 { Che ora sia? (Concerted). C'e Mimi! (Mimi arrives).</p> <p>C.1524 { Vecchia zimarra (Colline's Coat Song). Sono andati (R. Torri-A. Giorgini).</p> <p>C.1525 { Torno al nido (R. Torri-A. Giorgini). Dorme? Riposa (Mimi's death).</p> |
| Act II. | |
| <p>C.1517 { Aranci, datteri (Concerted and Chorus). Dal mio cervel (Concerted and Chorus).</p> <p>C.1518 { Ch'io beva del tossico (Concerted). Quando m'en vo (Musetta's Waltz). Marcello! Sirena! (Finale, Act II.).</p> | |
| Act III. | |
| <p>C.1519 { Ohe, la le guardie (Chorus).</p> | |

Handsome Album with each complete set.

CAVALLERIA RUSTICANA—Mascagni.

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; in 3 10-inch and 7 12-inch Double-Sided Records in Album. Records may be purchased separately.

- | | |
|--|--|
| <p>*S.5092 { Preludio (Parte I. e Siciliana) O Lola, ch'hai di latt (Orchestra; Tuminello, t.). Idem (Parte II.) (Orchestra).</p> | <p>*S.5094 { Gli aranci olezzano (Scena I., Parte I.) (Coro misto e Orchestra). Cessin le rustiche opre (Scena I., Parte II.) (Idem).</p> |
|--|--|

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

CAVALLERIA RUSTICANA (Continued)

- *S.5096 { Dite, mamma Lucia (Scena II., Santuzza-Lucia) (Ermolli, s.; Ravelli, ms.).
Voi lo sapete, o mamma (Scena VI., Parte I.).
- *S.5098 { Inneggiamo al Signore (Scena III., Preghiera, Parte I.) (Ermolli, s.; Ravelli, ms.; Perna, br., e Coro con Orchestra).
Idem (Parte II.) (Ermolli, s., e Coro).
- *R.5099 { Il cavallo scalpita (Scena III., Entrats d'Al o) (Perna, br., e Coro misto).
Intermezzo Violinata (Orchestra).
- *R.5101 { Andante, o mamma (Scena IV., P. II.) (Ermolli, s.).
Tu qui, Santuzza? (Scena V.) (Ermolli, s.; Tuminello, t.).

- *S.5100 { Fior di gaggiolo Stornello (Scena VI.) (Ermolli, s.; Tuminello, t.; Ravelli, ms.).
No, no, Turiddu, rimani (Scena VII.) (Ermolli, s.; Tuminello, t.).
Turiddu mi tolse l'onore (Scena VIII., Parte I.) (Ermolli, s.; Perna, br.).
- *R.5103 { Comare Santa, allor (Scena VIII., P. II.) (Idem).
- *S.5102 { A casa, a casa (Scena IX.) (Tuminello, t.; Ravelli, ms., e Coro).
Viva il vino spumeggiante (Scena IX., Brindisi) (Tuminello, t., e Coro).
A voi tutti salute (Scena X.) (Tuminello, t.; Perna, br.; Ravelli, ms., e Coro).
- *S.5104 { Mamma, quel vino e generoso (Addio alla madre) (Tuminello, t.; Ravelli, ms.).

FAUST—Gounod.

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; in 20 12-inch Double-sided Records in Album. Records may be purchased separately.

ACT I.

- *S.5260 { Preludio (Orchestra Sinfonica diretta day, M'. Cav. C. Sabajno)
No, interrogo invan (Romagnoli, t.).
Ah! vieni, estremo de' miei di (Romagnoli, t., e Coro).
Ma il Ciel che puo mai? (Romagnoli, t.; Autori, bs.).
- *S.5262 { Sta ben! Sta ben! (Romagnoli, t.; Autori, bs.).
Vieni! e la rivedro? (Finale Atto I.) (Romagnoli, t.; Autori, bs.).

- *S.5276 { Salve, dimora (Romagnoli, t.).
All'erta! eccola qua! (I Re di Thule P. I.) (Bosini, s.; Romagnoli, t.; Autori, bs.).
- *S.5278 { Igran Signori (II Re di Thule Parte II.) (Bosini, s.).
Ah! e strano (Aria dei gioielli) (Bosini, s.).

- *S.5286 { Giusto Ciel! (Quartetto) (Bosini, s., Romagnoli, t.; Garrone, ms.; Autori, bs.).
Sicche, voi viaggiate ognor (Bosini s.; Romagnoli, t.; Garrone, ms., Autori, bs.).

ACT II.

- *S.5266 { Su, da ber (La Kermesse) (Limonta, bs., e Coro).
O santa, venerabil medaglia (Pacini, br Limonta, bs.; Timitz, ms., e Coro)
Dio possente, Dio d'amor (Pacini, br.)
Andiam, partiam (Autori, bs.,; Limonts, bs., e Coro).
E strana assai la tua canzon (Pacini, br.; Autori, bs., Timitz, ms.; Limonta, bs., e Coro).
S'hai tu poter di demon (Pacini, bs., e Coro).
Ci rivedrommo ancor (Valzer) (Timitz ms'; Romagnoli, t.; Autori, bs., e Coro).
- *S.5272 { Permettereste a me? (Finale, A. II.) (Bosini, s.; Timitz, ms.; Romagnoli t.; Autori, bs., e Coro).

- *S.5282 { Conveni partir (Finale Quartetto) (Bosini, s.; Romagnoli, t.; Garrone, ms.; Autori, bs.).
Tardi si fa (Duetto d'amore Parte I.) (Bosini.; Romagnoli, t.).

- *S.5284 { Sempre amar (Duetto d'amore, P. II.) (Bosini, s.; Romagnoli, t.).
Divina pur t. (Bosini, s.; Romagnoli, t.; Autori, bs.).

- *S.5286 { Vedete! apre a sua fines-ra (F nale Atto III.) (Bossini, s.; Romagnol, t., Autori, bs.).
Preludio Orchestra Sinfonica diretta dalM'. Cav. Sabajno).

ACT III.

- *S.5274 { Le parlate d'amor, o cari fior (Timitz, ms.).
Giunti siam? (Romagnoli, t.; Timitz, ms.; Autori, bs.).

ACT IV.

- *S.5288 { Signor! concesso sia (Scena della Chiesa P. I.) (Bosini, s.; Autori, bs., e Coro).
Ciel! che voce odo mai (Scena della chiesa, Parte II.) (Bosini, e. Autori, bs., e Coro)

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

FAUST (Gounod)—Continued.

- *S.5290 Deponiam il brando (Pacini, br.; Timitz, ms., e Coro).
 Oh, gloria! (Coro dei soldati) (Coro).
 Siebel, nei mio tetto andiamo (Pacini, br.; Timitz, ms.).
 *S.5292 Perche tardate ancor? (Serenata) (Romagnoli, t.; Autori, bs.).
 Che fate qui Signori? (Romagnoli, t.; Pacini, br.; Autori, bs.).
 *S.5294 Per di qua, per di qua (Morte di Valentine, Parte I.) (Pacini, br.; Bosini, s.; Timitz, ms., e Coro).

ACT V.

- *S.5296 Quel che deve accader (Morte di Valentino, Parte II.) (Finale Atto IV.) (Pacini, br., e Coro).
 Va via, il giorno appar (Bosini, s. Romagnoli, t.; Autori, bs.).
 Si, si, sei tu! io t'amo (Bosini, s. Romagnoli, t.).
 *S.5298 All'erta, all'erta (Morte di Margherita) (Finale dell'Opera) (Bosini, s.; Romagnoli, t.; Autori, bs., e Coro).

Mme. BUTTERFLY (G. Puccini)

THE COMPLETE OPERA IN ENGLISH

With orchestral accompaniment, conducted by Eugene Goossens.

The Album presented with each complete set of records also contains a full synopsis of the Opera, and a "Key" reference to the records.

Principal Characters and Soloists: Madam Butterfly (Cho Cho-San), Rosina Buckman; Suzuki (Cho Cho-San's servant), Nellie Walker; Kate Pinkerton, Bessie Jones; B. F. Pinkerton (Lieutenant in the U.S. Navy), Tudor Davies; Sharpless (U.S. Consul at Nagasaki), Frederick Ranalow; Goro (a marriage broker), Sydney Coltham; Prince Yamadori and the Bonze (Cho Cho-San's Uncle), Edward Halland.

Act I

- *D893 12 And the walls and the ceiling (Pinkerton admires his Japanese house)—Walker—Davies—Coltham and There will come the official registrar (Pinkerton tells Sharpless (the Consul) of his intended marriage with Butterfly) Davies—Coltham—Ranalow

Act I.—Continued

- *D894 12 Is the bride very pretty? (the description of Butterfly's charms)—Davies—Coltham Ranalow and Chorus and What a sky! what a sea! (Butterfly arrives with her relatives and friends) Buckman—Davies—Coltham—Ranalow and Chorus
 *D895 12 What might your age be? (Pinkerton entertains the wedding guests)—Buckman—Davies—Coltham—Ranalow and Chorus and I should like to (The marriage takes place) Buckman—Davies—Coltham—Halland
 *D896 12 Dear Madam Butterfly (The Bonze curses Butterfly for forsaking Japan's Gods)—Buckman—Davies—Coltham—Ranalow—Halland and Chorus and Dearest, my dearest, weep no more (Pinkerton re-assures Butterfly) Buckman—Walker—Davies and Chorus
 *D897 12 Child from whose eyes the witchery is shining (Love Duet—Pt. I) Buckman—Davies and They say that in your country (Love Duet, Pt. II) Buckman—Davies

Act II—Scene I.

- *D898 12 And Izaghi and Izanami (Butterfly is alone with the faithful Suzuki)—Buckman—Walker and And with his heart so heavy (Butterfly foretells Pinkerton's return) ("One fine day") Buckman—Walker
 *D899 12 Come, she's here! (Sharpless announces a letter from Pinkerton)—Buckman—Coltham—Ranalow and We were saying (An interruption—Yamadori presses his suit on Butterfly) Buckman—Coltham—Ranalow—Halland
 *D900 12 You hear me (Sharpless tries to read the letter)—Buckman—Coltham—Ranalow—Halland and How on earth can I tell her? (Sharpless urges Butterfly to accept Yamadori) Buckman—Ranalow
 *D901 12 Look here then (Butterfly shows Sharpless her little boy "Trouble")—Buckman—Ranalow and 'Tis late, I must be going (Sharpless takes his farewell—his news untold) Buckman—Walker—Coltham—Ranalow
 *D902 12 Look! 'tis a Man-of-War (Butterfly rejoices as Pinkerton's ship arrives)—Buckman—Walker and Not a flower left (Preparing the house)—The Flower Duet Buckman—Walker
 *D903 12 Bring me now my wedding garment (Butterfly arrays herself to receive Pinkerton)—Rosina Buckman and Chorus and Introduction to Act II., Scene 2
 *D904 12 'Tis Daylight (The watchers in the dawn)—Buckman—Walker and Who is it? (Sharpless arrives with Pinkerton) Walker—Davies—Ranalow
 *D905 12 Is it not as I told you? (Sharpless recalls his warning to Pinkerton)—Buckman—Jones—Walker—Davies—Ranalow and He's here! (Butterfly learns the truth from Kate Pinkerton) Buckman—Jones—Walker
 *D906 12 Ah! can you not forgive me? (Kate Pinkerton pleads with Butterfly for the child)—Buckman—Jones—Peel—Ranalow and You! You! (The death of Butterfly) Buckman—Davies

All Speeds are 78 unless otherwise indicated.

For Prices of Records, see page ii.

MERRIE ENGLAND (Edward German)

(Recorded under direction of and Orchestra conducted by the Composer.)

An artistic and durable album is presented with each complete set of records.

Opera in two acts by German; text by Basil Hood. First produced at the Savoy Theatre, London, April 2, 1902.

For the stories of this and the other operas mentioned in this Catalogue see "Opera at Home," revised and enlarged edition (1928), obtainable from all "His Master's Voice" accredited dealers, price 7/6 net.

- | | |
|--------|--|
| D18 12 | Introduction—Rustic Dance and Jig—Light Opera Orchestra and <i>Opening Chorus Act, I, Pt. I—Sing-A-down-A-down — Full Chorus</i> |
| D19 12 | Opening Chorus, Act I, Pt. II—Now Choose Me Two Men—B. Jones with Chorus; (b) Duet and Chorus—We Are Two Proper Men—Baker and Halland and <i>Song and Chorus—O, Where the Deer Do Lie—E. Thornton; (b)</i> <i>Song and Chorus—That Every Jack—John Harrison</i> |
| D20 12 | Song and Chorus—I Do Counsel that Your Playtime—G. Baker and <i>Quintet—Love is Meant to Make Us Glad—Thornton-Jones-Mott-Pike-Halland</i> |
| D21 12 | She Had a Letter from Her Love—B. Jones and <i>Come to Arcadie—Jones and Harrison</i> |
| D22 12 | Song and Chorus—The Yeomen of England—C. Mott and <i>Long Live Elizabeth—Full Chorus</i> |
| D23 12 | Song and Chorus—O, Peaceful England—E. Thornton and <i>Song and Chorus—King Neptune—G. Baker</i> |
| D24 12 | Finale, Act I, Pt. I—It is a Tale of Robin Hood—Thornton-Jones-Halland (Soloists), and Full Chorus and <i>Finale, Act I, Pt. II—We are Four</i> <i>Men of Windsor—Thornton-Jones-Harrison-Baker-Pike-Halland (Soloists), and</i> <i>Full Chorus</i> |
| D25 12 | Finale, Act I, Pt. III—My Troth is Plighted—Thornton-Harrison-Jones (Soloists) and Full Chorus and <i>Opening Chorus, Act II—The Month o' May—</i> <i>Thornton (Soloist), and Full Chorus</i> |
| D26 12 | Quartet—In England, Merrie England—Thornton-Jones-Mott-Pike; (b) Quartet and Male Chorus—The Sun in the Heavens and <i>It is the Merry Month</i> <i>of May Thornton and Harrison</i> |
| D27 12 | English Rose, The—John Harrison and <i>Duet and Chorus—Two Merry Men A-drinking—Mott and Pike</i> |
| D28 12 | Waltz Song—O, Who Shall Say that Love is Cruel—B. Jones and <i>Song and</i> <i>Trio—When Cupid First this Old World Trod—C. Mott and Trio - Thornton-</i> <i>Jones-Pike; (b) Finale, Act II—Robin Hood's Wedding</i> <i>Thornton-Jones-Mott-Pike-Chorus</i> |

PAGLIACCI—Leoncavallo.

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; 2 10-inch and 8 12-inch Double-Sided Records in Album. Records may be purchased separately.

- | | | | |
|-----------|---|-----------|---|
| *S.5522 { | Si puo? (Prologo, Parte I.) (Montanelli, br.). | *S.5532 { | Cammina adagio (Vesti la giubba) (Conti, s.; Badini, br.; Montanelli, br.; Bolis, t.). |
| | Un nido (Prologo, Parte II.) (Idem) | | Io la sorveglio (Montanelli, br.; Bolis, t.). |
| *S.5524 { | Son qua, son qua (Coro del T alla Scala). | *S.5534 { | Intermezzo (Nuova Orch. "Grammofono"). |
| | 'accordan di parlare? (Bolis, t.; Montanelli, br., e Coro Teatro alla Scala). | | Presto, affrettiamoci (Coristi della Scala). |
| *S.5526 { | Un tal gioco (Bolis, t.; Conti, s.). | *R.5535 { | Pagliaccio miom ariro (Conti Annita, s.). |
| | Coro delle Campane (Coristi della Scala). | | Serenata d'Arlecchino (Prat, t.). |
| *S.5528 { | Qual flamma avey (Conti Annita, s.). | *R.5537 { | E dessa (Scena comica) (Montanelli br.; Conti, s.). |
| | Sei la? credea (Montanelli, br.; Conti, s.). | | Duetto Arlecchino-Colombina (Prat, t.; Conti, s.). |
| *S.5520 { | Silvio, a questiora (Conti, s.; Badini, br.). | *S.5536 { | Nome di Dio (Conti, e.; Bolis, t.; Montanelli, br., e Coro). |
| | No, piu non m'ami (Conti, s.; Badini, br.; Montanelli, br.). | | Sperai (Finale dell'Opera) (Bolis, t.; Badini, br.; Montanelli, br.; Prat, t., e Coro). |

LABELS—S (12-inch Green, same price as Plum)
R (10-inch Green, same price as Plum)

Opera Sets

Ri

"GREATEST ARTISTS—FINEST RECORDING!"

RIGOLETTO—Verdi

Complete Opera on 15 Plum Label 12-inch Records, performed by Soloists, Chorus and Orchestra of La Scala in Milan, under the direction of Maestro Carlo Sabajno. The cast is as follows: N. Pagliughi (Gilda), V. de Cristoff (Maddalena), Sgr. Folgar (The Duke), Sgr. Piazza (Rigoletto), Sgr. Baccaloni (Sparafucile).

Act I.
Prelude, etc.
 Questa o quella
 Gran nuova!
 Ch'io gli parli
 Orchestra, Folgar, Nessi, Chorus, C1483
 Concerted with Chorus, C1483
 Concerted with Chorus, C1484
 Concerted with Chorus, C1484

Act II.
 Quel vecchio maledivami
 Parì siamo
 Figlia! mio padre
 Già da tre lune
 Ah! veglia o donna
 Giovanna ho dei rimors
 E' il sol dell' anima
 Caro nome
 Gualtier Malde
 Zitti, zitti
 Piazza-Baccaloni, C1485
 Piazza, C1485
 Pagliughi-Piazza, C1486
 Pagliughi-Piazza, C1486
 Pagliughi-Cristoff-Piazza, C1487
 Pagliughi-Cristoff-Folgar, C1487
 Pagliughi-Folgar, C1488
 Pagliughi, C1488
 Pagliughi-Chorus, C1489
 Piazza-Chorus, C1489

Act III.
 Ella mi fu rapita
 Duca, duca
 La-ra, la-ra
 Cortigiani, vil razza
 Tutte le feste al tempio
 Sol per me l'infamia
 Sì, vendetta
 Folgar, C1490
 Folgar-Chorus, C1490
 Piazza-Chorus, C1491
 Piazza, C1491
 Pagliughi-Piazza, C1492
 Pagliughi-Piazza, C1492
 Pagliughi-Piazza, C1493

Act IV
 La donna è mobile
 Un dì se ben rammentom
 Bella figlia dell' amore
 M'odi? Ritorna a casa
 Povero giovin!
 De' scudi già dieci
 Della vendetta
 E giunta alfine
 Lasso in cielo
 Folgar, C1493
 Pagliughi, Cristoff, Folgar, Piazza, C1494
 Quartet, C1494
 Concerted, C1495
 Pagliughi-Cristoff-Baccaloni, C1495
 Piazza-Baccaloni, C1496
 Piazza-Baccaloni, C1496
 Pagliughi-Piazza-Baccaloni, C1497
 Pagliughi-Piazza, C1497

Art album presented free with complete set

TOSCA—(Puccini).

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan; on 4 10-inch and 12 12-inch Double-Sided Records in Album. Records may be purchased separately.

| | | | |
|---------|--|---------|---|
| *R.5701 | Ah! Finalmente! (Introduzione) (Fernandez, bs.). | *S.5710 | Ed io venivo a lui (Bartolomasi, s.; Pacini, br.). |
| | Dilla ancora la parola (Salvaneschi, t.; Bartolomasi, s.). | | Tre birri (Te Deum) (Finale, Atto I.) (Pacini, br.; Mazzanti, t., e Coro). |
| *S.5702 | E sempre lava! (Ceccarelli, br. Salvaneschi, t.). | | Tosca e buon falco (Pacini, br. Fernandez, bs.). |
| | Danmi i colori (Recondita armonia) (Salvaneschi, t.; Ceccarelli, br.). | *S.5712 | Ha più forte sapore (Pacini, br. Fernandez, bs.; Mazzanti, t.; Salvaneschi, t., e Coro). |
| | Eccellanza, vado? (Salvaneschi, t. Bartolomasi, s.; Fernandez, bs. Ceccarelli, br.). | | V'è noto che unpritone (Pacini, br.; Salvaneschi, t.; Mazzanti, t.; Bartolomasi, s., e Coro). |
| *S.5704 | Ora stammi a sentir (Salvaneschi, t. Bartolomasi, s.). | *R.5713 | Dov'è dunque Angelotti? (Pacini, br. Salvaneschi, t.; Mazzanti, t.). |
| | Ma or lasciami al lavoro (Salvaneschi, t.; Bartolomasi, s.). | | Ed or fra noi parliamo (Pacini, br. Bartolomasi, s.; Salvaneschi, t. Fernandez, bs.). |
| *S.5706 | E buona la mia Tosca (Salvaneschi, t.; Fernandez, bs.). | *S.5714 | Orsu, Tosca parlate (Pacini, br.; Bartolomasi, s.; Salvaneschi, t.; Fernandez, bs.). |
| | Il cannon del castello (Ceccarelli, br.; Salvaneschi, t.; Fernandez, bs.; Pacini, br. Mazzanti, t., e Coro). | | Floria! Amore! (sei tu? (Salvaneschi, t.; Bartolomasi, s.; Pacini, br.; Fernandez, bs.). |
| *S.5708 | Tutto è chiaro (Pacini, br.; Bartolomasi, s.; Ceccarelli, br.). | | Quanto? Il prezzo (Pacini, br.; Bartolomasi, s.). |
| | Fu grave sbaglio (Pacini, br.; Ceccarelli, br.). | | |
| *R.5709 | Vissi d'arte (Atto II.) (Bartolomasi, s.) | | |

Operatic Records are also listed in special section under their particular opera. For best results use only "His Master's Voice" Needles.

TOSCA—(Puccini)—Continued.

- *S.5718 { Risolvi? No! (Pacini, br.; Bartolomasi, s.; Mazzanti, t.).
Qual via scegliete? (Finale Atto II.) (Pacini, br.; Bartolomasi, s.).
Io de' sospiri (Stornello del pastore) (N. N., s.).
Mattutino (Grande Orchestra).
Mario Cavaradossi? (Salvaneschi, t.; Fernandez, bs.).
*R.5721 { E non giungono! (Salvaneschi, t.; Bartolomasi, s. Fernandez, bs.).

- *S.5722 { E lucevan le stelle (Salvaneschi, t.).
Franchigia a Flora Tosca (Salvaneschi, t.; Bartolomasi, s.).
*S.5724 { Senti; l'ora e vicina (Salvaneschi, t.; Bartolomasi, s.).
Com'e l'attesa! (Finale dell'opera) (Bartolomasi, s.; Mazzanti, t.; Fernandez, bs.).

TRAVIATA (La)—(Verdi)

Complete Opera in Italian by Soloists and Chorus of La Scala, Milan. on 410 inch and 11 12-inch Double-Sided Records in Album. Records may be purchased separately.

ACT I.

- *S.5620 { Preludio (Atto I.) (Orch. Teatro alla Scala).
Dell' invito trascetta e gia l'ora (introduzione) (Bevignani, s.; Tuminello, t., e Coro).
*S.5622 { Libiam nei lieti calici (Brindisi) (Bevignani, s.; Tuminello, t., e Coro).
Si ridesta in ciel l'aurora (Finale del duetto e stretta d'introduzione) (Idem).
*R.5623 { Che e cio? (Valzer e duetto) (Bevignani, s.; Tuminello, t., e Coro).
Un di felice, etrea (Duetto) (Idem).
E strano (Scena ed Aria di Violetta) (Bevignani, s.).
*S.5624 { Sempre libera degg'io (Idem) (Bevignani, s.; Tuminello, t., e Coro).

ACT II.

- *S.5626 { De' miei bollenti spiriti (Scena ed Aria di Alfredo) (Tuminello, t.).
Alfredo? per Parigi (Scena e duetto Violetta-Germont Parte I.) (Bevignani, s.; Badini, br.).
*R.5627 { Pura siccome un angelo (Scena e duetto Violetta-Germont Parte II.) (Bevignani, s.; Badini, br.).
Bella voi siete (Scene e duetto Violetta-Germont Parte III.) (Idem).
Dite alla giovine (Scena e duetto Violetta-Germont Parte IV.) (Bevignani, s.; Badini, br.).
*S.5628 { Imponete (Scena e duetto Violetta-Germont Parte V.) (Idem).
Amami Alfredo (Scene di Violetta) (Bevignani, s.; Tuminello, t.).
*S.5630 { Di Provenza il mare, il suol (Scena ed Aria di Germont) (Badini br.; Tuminello, t.).

- *S.5632 { Coro delle Zingarelle (Finale P. I.) (Coro della Scala).
Alfredo! Voi? (Finale Pt. III.) (Bevignani, s.; Tuminello, t., e Coro).
*R.5633 { Coro dei mattadori (Finale P. II.) (Coro della Scala).
Di sprezzo degno (Finale P. V.) (Tuminello, t.; Badini, br., e Coro).
*S.5634 { Scena della Borso (Finale Parte IV.) (Bevignani, s.; Tuminello, t., e Coro).
Alfredo, Alfredo di questo core (Bevignani, s.; Tuminello, t.; Badini, br., e Coro).

ACT III.

- *S.5636 { Preludio (Orch. del Teatro alla Scala).
Annina! Comadante (Scena ed Aria di Violetta P. I.) (Bevignani, s.; Patini, s.; Bertera, bs.).
*S.5638 { Addio del passato (Scena ed Aria di Violetta P. II.) (Bevignani, s.; Largo al quadrupede (Baccanale scena e duetto) (Bevignani, s.; Tuminello, t.; Patini, s., e Coro).
*S.5640 { Parigi, o cara (Duetto, P. I.) (Bevignani, s.; Tuminello, t.).
Prendi, quest'e l'immagine (Finale ultimo, P. I.) (Bevignani, s.; Tuminello, t.; Badini, br.).
*R.5641 { Ah, non piu! a un tempio (Duetto P. II.) (Bevignani, s.; Tuminello, t.).
E Strano! cessaron gli spassimi (Fin. ultimo Parte II.) (Bevignani, s.).

OPERAS IN ENGLISH

HUGH THE DROVER

Music by R. Vaughan Williams, text by Harold Child.

First public performance by the British National Opera Company, at His Majesty's Theatre, London, on July 14, 1924. Orchestral accompaniment conducted by Dr. Malcolm Sargent.

For the stories of this and the other operas mentioned in this catalogue, see "Opera at Home," revised and enlarged edition (1928),

obtainable from all "His Master's Voice" accredited dealers. Price, 7/6 net.

D922

The Fair—Part 1. (Opening Scene, Act I.)—The Showman William Michael, Robert Gwynne, Keith Falkner, Janet Powell, and Chorus
The Fair—Part 2—The ballad of "Tuesday Morning"; John the butcher boasts of his strength Mary Lewis, Frederick Collier, William Anderson, Trevor Jones Robert Gwynne. and Chorus

Operatic Records are also listed in special section under their particular opera. All Speeds are 78 unless otherwise indicated.

Operas in English

" HIS MASTER'S VOICE " RECORDS

HUGH THE DROVER OPERA—Continued

- *D923 { The Morris Men; Aunt Jane's Song
Entrance of Hugh. *Lewis, Constance Willis, Tudor Davies, and Chorus*
- D924 { The Song of Hugh the Drover. *Lewis, Nellie Walker, Davies*
The Love Duet. *Lewis and Davies*
The Challenge and the Fight. *Lewis, Walker, Davies, Collier, Anderson, Michael, and Chorus*
- D925 { May Morning Hugh in the Stocks (Act II.). *Davies, Collier and Chorus*
Mary sets Hugh free. *Lewis and Davies*
- D926 { Mary joins Hugh in the Stocks. *Lewis, Walker, Tudor Davies, Collier, Anderson, and Chorus*
The Sergeant releases Hugh—Finale. *Lewis, Willis, Davies, Peter Dawson, Anderson William Waite, and Chorus*

- *D525 { Fill every glass (Second Version—*Heather and Chorus*; (b) Fragment—"Molly Brazen" (*Austin*)—*Lyric Theatre Orchestra*; (c) Would I might be hang'd—*Nelis Marquesita and Ranalow*
- O ponder well—*Nelis*; (b) Let us take the road—*Heather and Male Chorus*; (c) Before the barn-door crowing—*Lock and Chorus*
- *D526 { Thus when the swallow—*Nelis*; (b) It the heart of a man—*Ranalow*; (c) Virgins are like the fair flower—*Nelis*
A fox may steal your hens, sir—*Austin*: (b) I'm bubbled, I'm troubled—*Nelis and Marquesita*; (c) O what pain it is to part—*Nelis and Ranalow*

BEGGAR'S OPERA

Ballad Opera, by Gay and Pepusch, first produced January 29th, 1728, at the Theatre Royal, Lincoln's Inn, London (as performed at the Lyric Theatre, Hammersmith; with new settings and airs, and additional music by Frederick Austin). (Accompanied by the Lyric Theatre Orchestra.)

For the stories of this and other operas mentioned in this Catalogue, see "Opera at Home," revised and enlarged edition (1928), obtainable from all "His Master's Voice" accredited dealers. Price, 7/6 net.

- *D524 { O Polly you might have toy'd and kiss'd—*Nelis and Walker*; (b) My heart was so free—*Ranalow*; (c) Cease your funning—*Nelis*
Were I laid on Greenland's coast—*Nelis and Ranalow*; (b) How happy could I be with either—*Ranalow*; (c) In the days of my youth—*Walker Wynn, and Austin*

- *D615 { Why, how now Madame Flirt—*Smithard and Blackburne*; (b) O cruel, cruel case—*Ranalow*; (c) I'm like a skirt on the ocean tossed—*Marquesita*
Thus gamsters united in friendship are found—*Russell and Rawson*; (b) Can love be controlled by advice—*Hilliard*; (c) The modes of the court so common are grown—*Ranalow, Davies, and Chorus*
- *D616 { Man may escape from rope and gun—*Ranalow*; (b) Thus when a good housewife sees a rat—*Marquesita*; (c) The first time at the looking-glass—*Ranalow*
The turtle thus with plaintive crying—*Hilliard, acc. by Chaplin Trio*; (b) Interlude—*Orchestra*; (c) Old Sir Simon The King—*Ashdown and Chorus*.

MUSICAL COMEDIES

ARCADIANS, THE (*Talbot*).

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BALKAN PRINCESS (*Rubens*)

C4809 Vocal Gems

Light Opera Co.

BEAUTIFUL GALATHEA (*Suppe*)

C1527 Overture

Berlin Opera Orchestra

BEGGAR STUDENT, THE (*Millocker*)

C1528 Selection. Parts I and 2

M. Weber's Orchestra

BELLE OF NEW YORK, THE (*Kerker*).

C1703 Selections I. and II.

C4808 Vocal Gems

Coldstream Guards Band

Light Opera Co.

CHU CHIN CHOW.

C756 Cobbler's Song, The

C755 Selections I. and II. (*Norton*)

Peter Dawson

Mayfair Orchestra

Operatic Records are also listed in special section under their particular opera.

All Speeds are 78 unless otherwise indicated.

Musical Comedies

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CASTLES IN THE AIR (Weinrich).

- B2489 Baby Elsie Carlisle
C1341 Selection. Introducing: Baby; Lantern of Love; My Lips, My Love, My Soul;
Land of Romance, Rainbow of Your Smile; Baby Savoy Orpheans

CHOCOLATE SOLDIER (O. Strauss)

- C1502 Chocolate Soldier, The W. Melville-D. Oldham
C1502 Sympathy W. Melville-D. Oldham
C1705 Vocal Gems Light Opera Company

CINEMA STAR (Gilbert).

- C4808 Vocal Gems Light Opera Co.

CLOCHES DE CORNEVILLE, LES (Planquette).

- C129 Selection (80) Coldstream Guards Band

CLOWNS IN CLOVER

- EA476 Calinda—Fox-trot Whiteman's Orchestra
EA459 I'm on the crest of a wave Olsen's Music
EA459 Pickin' Cotton—Fox-Trot Olsen's Music
EA443 Roses of Yesterday (Wurlitzer Organ) Jesse Crawford
EA432 Roses of Yesterday—Fox-trot Waring's Pennsylvanians

COCOANUTS (J. Berlin).

- EB16 Vocal Gems Light Opera Co.

CO-OPTIMISTS, THE.

- C1284 Amsterdam M. Gideon
C1284 Lacquer Lady M. Gideon

DESERT SONG, THE (Romberg).

- EA173 Desert Song, The—Waltz. Vocal Refrain by F. Baur Victor Orchestra
B2474 Desert Song, The—Waltz De Groot's Orchestra
B2462 Desert Song—Duet K. Hilliard-G. Baker
B2463 Desert Song (Organ) R. Foort
B2461 It G. Baker
EA194 It—Fox-Trot J. Hylton's Orchestra
B2461 One Alone G. Baker
EA154 One Alone—Fox-Trot Victor Orchestra
B2463 Riff Song (Organ) R. Foort
B2462 Romance Kathryn Hillard
EA154 Riff Song, The—Fox-Trot. With Vocal Chorus Victor Orchestra
C1328 Selection. Part 1.—Introducing: "Song of the Brass Key," "The Desert Song," "One Alone," "One Flower Grows Alone in Your Garden." Part 2.—Introducing: "The Riff Song," "Waltz," "Foreign Legion March," "One Alone" Savoy Orp.
EB7 Vocal Gems. Introducing: "The Riff Song," "The Desert Song," "One Alone" Light Opera Company

FILLE DE MME. ANGOT (Lecocq).

- C1370 Selection Coldstream Guards Band

FIVE O'CLOCK GIRL

- C1616 I Kiss Your Hand, Madame J. Hylton's Orchestra
EA540 I Lift Up My Finger and Say "Tweet, Tweet" J. Hylton's Orchestra
EA563 I Lift Up My Finger and Say "Tweet, Tweet" G. Fields
EA567 Thinking of You W. Melville-D. Oldham
EA567 Up in the Clouds Austin Egen
C1658 Selection New Mayfair Orchestra

FLORODORA (Stuart).

- DA188 In the Shade of the Palm (Baritone) Emilio de Gogorza

FRASQUITA (Franz Lehar).

- B2020 Farewell, My Love, Farewell De Groot and the Piccadilly Orchestra

FUNNY FACE.

- EB28 Selections V. Arden-P. Ohman, with Orchestra

GEISHA

- C1703 Selections Coldstream Guards Band

GIRL FRIEND, THE (Rodgers).

- EA254 Blue Room—Fox-Trot Savoy Orpheans
EA229 Blue Room The Revelers
EA229 Girl Friend Frank Crumit

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 B5313 Mountain Greenery—Fox-Trot
 EA255 Mountain Greenery
 C1399 Vocal Gems
 B5313 What's the Use of Talking—Fox-Trot

George Olsen's Music
 R. W. Kahn's Orchestra
 Frank Crumit
 Light Opera Co.
 G. Olsen's Music

GOOD NEWS (*De Sylva-Brown-Henderson*).

- EA332 Best Things in Life
 EA333 Best Things in Life
 EA334 Good News—Fox-Trot
 B2902 Just Imagine
 EA333 Lucky in Love—Fox-Trot
 EB28 Selections
 EA332 Varsity Drag
 EA334 Varsity Drag—Fox-Trot

J. Smith
 G. Olsen's Music
 G. Olsen's Music
 L. James
 G. Olsen's Music
 V. Arden-P. Ohman, with Orchestra
 The Revellers
 G. Olsen's Music

GYPSY BARON (*J. Strauss*).

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F. Kaufman's Orchestra

HIT THE DECK (*Youmans*)

- EA253 Hallelujah F.T.
 C1408 Selections. 2 Parts
 C1433 Vocal Gems. 2 Parts

N. Shilkret's Orch.
 Savoy Orpheans
 Lt. Opera Co.

HOLD EVERYTHING (*De Sylva-Brown-Henderson*)

- B5651 Don't Hold Everything—Fox-Trot
 B5650 To Know You is to Love You—Fox-Trot
 EA601 You're the Cream in My Coffee—Organ
 B5650 You're the Cream in My Coffee—Fox-Trot
 EA616 You're the Cream in My Coffee—Duet
 EB41 Vocal Gems
 B5651 Everybody Loves You

Hylton's Orchestra
 Hylton's Orchestra
 J. Crawford
 Hylton's Orchestra
 G. Rice-F. Baur
 Light Opera Company
 Hylton's Orchestra

LADY LUCK (*Friml*).

- C1341 Selections. Introducing: Blue Pipes of Pan; Happy; If I were You; Syncopated City: I've Learned a Lot; Sing
 C1346 Vocal Gems

Savoy Orpheans
 Light Opera Company

LIDO LADY (*Rodgers*)

- C1310 Selections. Parts 1 and 2

Savoy Orpheans

LILAC DOMINO (*Carr*).

- C1705 Vocal Gems

Light Opera Company

LILAC TIME (*Schubert, arr. Clutsam*).

- C1457 Selections. Parts 1 and 2
 C1450 Vocal Gems. Parts 1 and 2
 B2830 Just a Little Ring

New Mayfair Orchestra
 Light Opera Company
 Baraldi Trio

LOVE LIES

- C1658 Selection

New Mayfair Orchestra

MME. POMPADOUR (*Leo Fall*).

- C1143 By the Light of the Moon
 C1142 Carnival Time (*Chorus and Orchestra*)
 C1142 Joseph
 C1143 Love's Sentry
 C1141 Selection. Parts 1 and 2

Browning Mummery and Kathlyn Hilliard
 Browning Mummery
 George Baker and Kathlyn Hilliard
 Browning Mummery and Kathlyn Hilliard
 Mayfair Orchestra

MAID OF THE MOUNTAINS.

- C814 Gems from Parts I. and II.
 C783 Selections I. and II.
 C829 Valse Song (Love will Find a Way)

Light Opera Company
 Mayfair Orchestra
 De Groot and the Piccadilly Orchestra

MERCENARY MARY (*Conrad*).

- B2099 Honey, I'm in Love with You—Fox-Trot
 C1221 Selection. Parts 1 and 2

Whiteman's Orchestra
 Jack Hylton and His Orchestra

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| C167 | Lancers. Fig. V. | Iff's Orchestra |
| B2945 | Selections. Parts 1 and 2 | De Groot's Orchestra |
| C167 | Waltz | Iff's Orchestra |
| B1682 | Waltz | P Whiteman and His Orchestra |
| EB12 | Vocal Gems | Light Opera Co. |

NAUGHTY MARIETTA.

- | | | |
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| EA345 | Ah! Sweet Mystery of Life—Waltz | The Troubadours |
| EB37 | Ah Sweet Mystery of Life | Warings Concert Orchestra |

NEW MOON

- | | | |
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| B3037 | Lover Come Back to Me | L. Davies |
| B3045 | Lover Come Back to Me | R. Foort |
| B5634 | Lover Come Back to Me—Fox-Trot | Arden-Ohman Orchestra |
| B5634 | Marianne—Fox-Trot | Arden-Ohman Orchestra |
| B3037 | One Kiss | L. Davies |
| B3045 | One Kiss—Organ | R. Foort |
| EA632 | One Kiss—Waltz | Troubadours |
| EA634 | Softly as in a Morning Sunrise | G. Metaxa |
| EA632 | Softly as in a Morning Sunrise—Fox-Trot | Shilkret's Orchestra |
| C1660 | Selections | New Mayfair Orchestra |
| EB43 | Vocal Gems | Light Opera Company |

NO, NO, NANETTE (*V. Youmans*).

- | | | |
|-------|--|-----------------------------------|
| B1971 | I Want to be Happy | Helen Clark and Lewis James |
| B1978 | I Want to be Happy—Fox-Trot | Jan Garber and His Orchestra |
| B1971 | Tea for Two | Helen Clark and Lewis James |
| B1978 | Tea for Two—Fox-Trot | The Benson Orchestra of Chicago |
| C1205 | Vocal Gems. Introducing: No, No, Nanette | I Want to be Happy; You can Dance |
| | with any Girl at all; Tea for Two | Light Opera Company |

OH KAY (*Gershwin*).

- | | | |
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| EA256 | Clap Yo' Hands | Jack Smith |
| B5343 | Clap Yo' Hands—Fox-Trot | R. W. Kahn's Orchestra |
| EA257 | Do, do, do | Gertrude Lawrence |
| B5343 | Do, do, do—Fox-Trot | G. Olsen's Music |
| EA256 | Maybe | Franklyn Baur |
| B5345 | Maybe—Fox-Trot | Crawford—N. Shilkret's Orchestra |
| EA257 | Someone to Watch Over Me | Gertrude Lawrence |
| B5345 | Someone to Watch Over Me | J. Crawford—N. Shilkret's Orchestra |
| EB16 | Vocal Gems | The Revellers |

ORPHEE AUX ENFERS (*Offenbach*).

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| C1262 | Selection. Parts 1 and 2 | De Groot and the Piccadilly Orchestra |
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PEGGY ANN.

- | | | |
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| C1399 | Vocal Gems | Light Opera Company. |
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PINK LADY (*Carlyle*).

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PRINCESS CHARMING.

- | | | |
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| B5150 | Babying You—Fox-Trot | J. Hylton's Orchestra |
| B5159 | Palace of Dreams | J. Hylton's Orchestra |
| C1306 | Selections | Savoy Orpheans |
| B5160 | Swords and Sabres—Fox-Trot | J. Hylton's Orchestra |

PRINCESS FLAVIA (*Romberg*).

- | | | |
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| EB22 | Vocal Gems | Light Opera Co. |
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QUEEN HIGH.

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| B5159 | Don't Forget—Fox-Trot | J. Hylton's Orchest a |
| C1306 | Selections | Savoy Orpheans |

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- EA316 Following the Sun Around—Fox-Trot
EA316 If You're in Love—Waltz
EA315 Kinkajou, The—Fox-Trot
EA315 Rio Rita—Fox-Trot
EB22 Vocal Gems

J. Renard's Orchestra
R. W. Kahn's Orchestra
N. Shilkret's Orchestra
N. Shilkret's Orchestra
Light Opera Company

ROSE MARIE (*R. Friml*).

- EA638 Indian Love Call
B2168 Indian Love Call
B1991 Indian Love Call—Fox-Trot
EA186 Indian Love Call
C1198 Indian Love Call
DA785 Indian Love Call (*Violin*)
B2004 Mounties (*With Chorus*)
C1198 Rose Marie (*Tenor*)
B1991 Rose Marie—Fox-Trot

Jesse Crawford
De Groot and the Piccadilly Orchestra
P. Whiteman and His Orchestra
Victor Salon Orchestra
Kathlyn Hilliard
F. Kreisler
Peter Dawson
Sydney Coltham
P. Whiteman and His Orchestra

- DA707 Rose Marie
C1197 Selection. Part 1.—Containing: Introduction; Hard Boiled Herman; Pretty Things;
Only a Kiss; Indian Love Call. Part 2.—Containing: The Door of Her Dreams;
The Mounties; Totem Tom Tom; Rose Marie

J. McCormack
Mayfair Orchestra
Kathlyn Hilliard

- B2004 Totem Tom Tom (*With Chorus*)
C1205 Vocal Gems. Introducing Totem Tom Tom; Rose Marie
of Her Dreams

Indian Love Call; Door
Light Opera Company

- B1993 World is waiting for the sunrise, The

Salon Orchestra

SHOW BOAT

- B2858 Banjo Song
EA510 Can't Help Lovin' Dat Man
B2735 Can't Help Lovin' Dat Man
B5475 Can't Help Lovin' Dat Man
B5472 Can't Help Lovin' Dat Man
EA510 Make Believe
B2862 Make Believe—Organ
B5471 Make Believe
C1577 My Inspiration is You
B2858 Ol' Man River
B5475 Ol' Man River—Fox-Trot
B2735 Ol' Man River
C1505 Ol' Man River
B5471 Ol' Man River—Fox-Trot
C1505 Ol' Man River
C1531 Selections, Parts 1 and 2
B2862 Why do I Love You
B5472 Why do I Love You
C1505 Vocal Gems

Dawson
M. Gideon
Helen Morgan
J. Hylton's Orchestra
Nat Shilkret's Orchestra
Morton Downey
Edward O'Henry
P. Whiteman's Orchestra
Hylton's Orchestra
P. Dawson
J. Hylton's Orchestra
Revellers
P. Whiteman's Orchestra
Whiteman's Orchestra
Robeson and Whiteman's Orchestra
New Mayfair Orchestra
E. O'Henry
Nat Shilkret's Orchestra
Whiteman's Orchestra and Chorus

STREET SINGER.

- C1172 Vocal Gems (*Fraser-Simpson and I. St. Helier*)

Light Opera Company

STUDENT PRINCE, THE (*Romberg*).

- DA785 Deep in My Heart (*Violin Solo*)
EB7 Vocal Gems. Containing: The Students' March Song
Deep in My Heart; Drinking Song
B2272 Waltz

Fritz Kreisler
Golden Days; Serenade;
Light Opera Company
Savoy Orpheans

SUNNY.

- EA92 D'ye Love Me?
C1286 Selection
B5132 Two Little Bluebirds—Fox-Trot
C1293 Vocal Gems. Introducing: Sunny; Two Little Bluebirds

G. Rice—B. Murray
Savoy Orpheans
Hylton's Orchestra
D'ye Love Me; Who
Light Opera Company

TAKE THE AIR.

- EA326 Maybe I'll Baby You
EA299 We'll Have a New Home

Waring's Pennsylvanians
N. Shilkret's Orchestra

THREE GRACES (*Lehar*).

- B1786 Gigolette

De Groot's Orchestra

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For Prices of Records, see page ii.

Musical Comedies

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THIS YEAR OF GRACE.

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| B2720 | Dance Little Lady | N. Coward |
| B5487 | Dance Little Lady—Fox-Trot | Ambrose's Orchestra |
| B2737 | Dream of Youth | N. Coward |
| B2737 | Lorelei | N. Coward |
| B2719 | Mary Make Believe | N. Coward |
| B2719 | Room with a View | N. Coward |
| C1577 | Room with a View | Hylton's Orchestra |
| EA471 | Room with a View—Fox-Trot | Rhythm Band |
| EB37 | Selections | New Mayfair Orchestra |
| EA471 | Teach Me to Dance Like Grandma—Fox-Trot | Rhythm Band |
| B5487 | Try to Learn to Love—Fox-Trot | Ambrose's Orchestra |
| B2720 | Try to Learn to Love | N. Coward |

TIP TOES (*Gershwin*).

| | | |
|-------|------------|----------------|
| C1286 | Selection | Savoy Orpheans |
| C1293 | Vocal Gems | The Revellers |

TONI (*Hirsh and Jones*).

| | | |
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| C1172 | Vocal Gems | Light Opera Co. |
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TURNED UP

| | | |
|-------|--|----------------|
| C1252 | Selection. Introducing 'Two in a Canoe' That's Why I Fall for You; Love o' the Moonlight; My Castle in Spain | Savoy Orpheans |
|-------|--|----------------|

VAGABOND KING (*Friml*).

| | | |
|-------|------------------------------|---------------------------------------|
| EA173 | Huguette—Waltz | Nat Shilkret and the Victor Orchestra |
| B2570 | Love Me To-night | M. Melville-D. Oldham |
| B2491 | Only a Rose (<i>Organ</i>) | R. Foort |
| B2570 | Only a Rose—Duet | M. Melville-D. Oldham |
| B2426 | Only a Rose | Carolyn Thomson |
| B2426 | Song of the Vagabonds | D. King and Light Opera Company |
| C1333 | Selections. Parts 1 and 2 | Savoy Havana Band |
| C1346 | Vocal Gems | Light Opera Company |

VERONIQUE (*Messager*)

| | | |
|-------|---------------------------------|-----------------------|
| B2939 | Swing Song | W. Melville-D. Oldham |
| B2939 | Trot Here and There—Donkey Duet | W. Melville-D. Oldham |

WAKE UP AND DREAM

| | | |
|-------|------------|-----------------------|
| C1660 | Selection | New Mayfair Orchestra |
| EB43 | Vocal Gems | Light Opera Company |

WALTZ DREAM, A (*Strauss*)

| | | |
|-------|--------------------------|---------------------|
| B2684 | Selection. Parts 1 and 2 | De Groot's Orchest |
| EB12 | Vocal Gems | Light Opera Company |

WHITE BIRDS (*Meyer*).

| | | |
|-------|---------------------|-----------------------|
| EA287 | Cuddle up—Fox-Trot | J. Hylton's Orchestra |
| B5296 | Da, da, da—Fox-Trot | J. Hylton's Orchestra |

WHOOPEE (*Kahn-Donaldson*)

| | | |
|-------|----------------------------------|---------------------|
| EA537 | Come West Little Girl—Fox-Trot | G. Olsen's Music |
| EA537 | I'm Bringing a Red Rose—Fox-Trot | G. Olsen's Music |
| EA538 | I'm Bringing a Red Rose—Tenor | F. Baur |
| EA498 | Makin' Whoopee—Fox-Trot | Olsen's Music |
| EA538 | Makin' Whoopee | E. Cantor |
| EB41 | Vocal Gems | Light Opera Company |

WILDFLOWER (*Stothart*)

| | | |
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| C1252 | Selections. Introducing: Wildflower; Bambalina; April Blossoms; Good-bye | Savoy Orpheans |
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ABIE'S IRISH ROSE.

EA505 Little Irish Rose
EA505 Rosemary

Morton Downey
Morton Downey

ALIAS JIMMY VALENTINE.

EA475 Alias Jimmy Valentine—Fox-Trot
EA475 Love Dreams (Waltz)

The Troubadours
Nat Shilkret and His Orchestra

THE AWAKENING.

EA458 Marie

The Troubadours

BATTLE OF THE SEXES.

EA464 Just a Sweetheart—Fox-Trot

N. Shilkret and His Orchestra

BEGGARS OF LIFE.

EA441 Beggars of Life—Fox-Trot

The Troubadours

BLACKBIRDS OF 1928.

EA470 I Can't Give You Anything but Love

Gene Austin

BROADWAY.

B5662 Sing a Little Love Song
B5662 Hirtin' the Ceiling—Fox-Trot

N. Shilkret and His Orchestra
N. Shilkret and His Orchestra

BROADWAY MELODY.

EA525 Broadway Melody—Fox-Trot
EA525 You Were Meant for Me—Fox-Trot
EA544 Broadway Melody
EA544 Love Boat
EA552 You Were Meant for Me
EA552 Wedding of the Painted Doll
EA539 Wedding of the Painted Doll—Fox-Trot
EA571 Wedding of the Painted Doll—Fox-Trot
EA633 Wedding of the Painted Doll

N. Shilkret and His Orchestra
N. Shilkret and His Orchestra
Chas. King
Chas. King
Chas. King
Chas. King
Heidt and His Orchestra
J. Hylton's Orchestra
Salon Orchestra

BULLDOG DRUMMOND.

B3079 There's the One for Me

Morton Downey

CARNATION KID.

EA472 Blossoms that Bloom in the Moonlight

N. Shilkret and His Orchestra

CHILDREN OF THE RITZ.

EA531 Some Sweet Day
EA573 Some Sweet Day

N. Shilkret and His Orchestra
Johnny Marvin

COCOANUTS.

EA592 When My Dreams Come True—Fox-Trot

Waring's Pennsylvanians

CONNIE'S HOT CHOCOLATES.

EA612 Ain't Misbehavin'—Fox-Trot
EA641 Ain't Misbehavin'
EA641 Sweet Savannah Sue

Leo Reisman and His Orchestra
Thos. Waller
Thos. Waller

COQUETTE.

EA532 Coquette—Waltz

R. Vallee and His Connecticut Yankees

Operatic Records are also listed in special section under their particular opera.
For Prices of Records, see page ii.

Motion Picture Theme Songs

"HIS MASTER'S VOICE" RECORDS

DANCE OF LIFE.

EA610 Flippity Flop—Fox-Trot
EA610 True Blue Lou—Fox-Trot

Coon Sanders and His Orchestra
Ben Pollack and His Park Central Orchestra

DIVINE LADY.

EA531 Lady Divine—Waltz

N. Shilkret and His Orchestra

DELIGHTFUL ROGUE.

EA625 Gay Love—Fox-Trot

Leo Reisman and His Orchestra

DRAG.

EA626 My Song of the Nile
EA625 My Song of the Nile—Waltz

The Melody Three
The Troubadours

EVANGELINE.

EA615 Evangeline—Waltz

Leo Reisman and His Orchestra

FAZIL.

EA421 Neapolitan Nights—Fox-Trot

The Troubadours

FIORETTA.

EA556 Fioretta—Fox-Trot
EA556 Dream Boat—Waltz

N. Shilkret and His Orchestra
The Troubadours

FOX MOVIE-TONE FOLLIES OF 1929.

EA553 Walking with Susie—Fox-Trot
EA553 That's You, Baby—Fox-Trot
EA554 Breakaway—Fox-Trot
EA554 Big City Blues
B5658 Fox Movietone Follies of 1929—Medley

G. Olsen and His Music
G. Olsen and His Music
G. Olsen and His Music
G. Olsen and His Music
J. Hylton and His Orchestra

FOUR SONS.

EA338 Little Mother
EA330 Little Mother—Waltz

F. Baur
N. Shilkret and His Orchestra

FOUR WALLS.

EA319 Four Walls—Fox-Trot

Johnny Johnson and His Statler Pennsylvanians

GANG WAR.

EA504 My Suppressed Desire—Fox-Trot

Coon Sanders' Orchestra

GLAD RAG DOLL.

EA526 Glad Rag Doll
EA501 Glad Rag Doll—Fox-Trot

Jack Smith
N. Shilkret and His Orchestra

GODLESS GIRLS.

EA458 Love—Fox-Trot

The Troubadours

GOLD DIGGERS OF BROADWAY.

EA628 I'm Painting the Clouds with Sunshine—Fox-Trot
EA628 Tip-toe Thru' the Tulips—Fox-Trot
EA637 I'm Painting the Clouds with Sunshine
EA637 Tip-toe Thru' the Tulips

J. Goldkette and His Orchestra
J. Goldkette and His Orchestra
Johnny Marvin
Johnny Marvin

GOOD NEWS.

EB28 Good News—Selections

Victor Arden and Phil. Ohman

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

Motion Picture Theme Songs

"GREATEST ARTISTS—FINEST RECORDING!"

HOLLYWOOD REVUE OF 1929.

| | | |
|-------|-------------------------------|-------------------------------|
| EA643 | Singin' in the Rain | The Rounders |
| EA644 | Singin' in the Rain | Jesse Crawford |
| EA645 | Singin' in the Rain | Johnny Marvin |
| B3129 | Orange Blossom Time | Johnny Marvin |
| B3129 | Your Mother and Mine | Johnny Marvin |
| B5691 | Your Mother and Mine—Fox-Trot | N. Shilkret and His Orchestra |
| B5691 | Nobody but You—Fox-Trot | N. Shilkret and His Orchestra |
| B5700 | Singin' in the Rain—Fox-Trot | J. Hylton and His Orchestra |
| B5700 | Orange Blossom Time—Fox-Trot | J. Hylton and His Orchestra |
| EA642 | Low Down Rhythm—Fox-Trot | The High Hatter |

HONKY TONK.

| | | |
|-------|-----------------------------------|---------------|
| EA597 | I'm the Last of the Red Hot Mamas | Sophie Tucker |
| EA597 | He's a Good Man to have Around | Sophie Tucker |
| EA575 | I don't Want to get Thin | Sophie Tucker |

IN OLD ARIZONA.

| | | |
|-------|-------------------|-------------------------------|
| EA478 | My Tonia—Fox-Trot | N. Shilkret and His Orchestra |
|-------|-------------------|-------------------------------|

INNOCENTS OF PARIS.

| | | |
|-------|-------------------------------|--|
| EA560 | It's a Habit of Mine | M. Chevalier |
| EA560 | On Top of the World Alone | M. Chevalier |
| EA542 | Wait 'til You See "Ma Cherie" | M. Chevalier |
| EA542 | Louise | M. Chevalier |
| EA543 | Louise—Fox-Trot | Ben Pollack and His Park Central Orchestra |
| EA543 | Wait 'til You See "Ma Cherie" | Ben Pollack and His Park Central Orchestra |
| EA639 | Les Ananas | M. Chevalier |
| EA639 | Valentine | M. Chevalier |
| B5701 | Dites-moi ma mere—Six Eight | Rio Grande Band |
| B5701 | Valentine—Six Eight | Rio Grande Band |

JAZZ SINGER

| | | |
|-------|------------|---------------|
| EA150 | Blue Skies | Marvin-Smalle |
|-------|------------|---------------|

LADY OF THE NIGHT.

| | | |
|-------|-----------------------------------|-------------------------------|
| EA535 | Where is the Song of Songs for Me | Lupe Velez |
| EA502 | Where is the Song of Songs for Me | J. Hamp's Kentucky Serenaders |

LADY OF THE PAVEMENTS.

| | | |
|-------|-----------------------------------|-------------------------------|
| EA535 | Where is the Song of Songs for Me | Lupe Velez |
| EA502 | Where is the Song of Songs for Me | J. Hamp's Kentucky Serenaders |

LAUGH, CLOWN, LAUGH.

| | | |
|-------|------------------------------|-------------------------|
| EA380 | Laugh, Clown, Laugh | Cooper Lawley |
| EA379 | Laugh, Clown, Laugh—Fox-Trot | Waring's Pennsylvanians |

LOVE NEVER DIES.

| | | |
|--------|---------------------------------|-------------------------------|
| EA400 | Jeannine, I Dream of Lilac Time | G. Austin |
| EA398 | Jeannine, I Dream of Lilac Time | N. Shilkret and His Orchestra |
| DA1027 | Jeannine, I Dream of Lilac Time | J. McCormack |
| EA425 | Jeannine, I Dream of Lilac Time | J. Crawford |
| EB35 | Jeannine, I Dream of Lilac Time | Salon Group |

LUCKY BOY.

| | | |
|-------|--|---------------------------------|
| EA530 | My Mother's Eyes—Fox-Trot | Waring's Pennsylvanians |
| EA422 | Old Man Sunshine | G. Olsen and His Music |
| EA423 | Old Man Sunshine | Johnny Marvin |
| EA473 | My Blackbirds are Bluebirds Now—Fox-Trot | J. Goldkette and His Orchestra |
| EA360 | In My Bouquet of Memories | Gene Austin |
| EA362 | In My Bouquet of Memories—Fox-Trot | Paul Whiteman and His Orchestra |

There are come splendid Records in the Historical Section.
For Prices of Records, see page ii.

Motion Picture Theme Songs

"HIS MASTER'S VOICE" RECORDS

MAN WHO LAUGHS.

EA410 When Love Comes Stealing

The Troubadours

MASKS OF THE DEVIL.

EA478 Live and Love—Waltz

The Troubadours

MASQUERADE.

EA535 Where is the Song of Songs for Me

L. Velez

EA502 Where is the Song of Songs for Me

J. Hamp's Kentucky Serenaders

MOTHER KNOWS BEST.

B2960 Sally of My Dreams

Reginald Foort

EA530 Sally of My Dreams

Ben Pollack and His Park Central Orchestra

MOTHER'S BOY.

EA568 I'll Always be Mother's Boy

M. Downey

EA568 There'll be You and I

M. Downey

EA616 The World is Yours and Mine

M. Downey

EA579 There's a Place in the Sun for You

M. Downey

MY MAN.

EA511 My Man

Fanny Brice

EA483 My Man—Fox-Trot

N. Shilkret and His Orchestra

EA485 I'd Rather be Blue

Fanny Brice

EA483 I'd Rather be Blue—Fox-Trot

N. Shilkret and His Orchestra

EA485 If You Want the Rainbow

Fanny Brice

EA433 If You Want the Rainbow—Fox-Trot

Ted Weems and His Orchestra

EA624 Mrs. Cohen at the Beach. Parts 1 and 2

Fanny Brice

NEW ORLEANS.

EA595 Pals Forever

The Melody Three

NOTHING BUT THE TRUTH.

B3050 Do Something

Helen Kane

ON WITH THE SHOW.

EA627 Am I Blue—Fox-Trot

N. Shilkret and His Orchestra

EA627 Let Me have My Dreams—Waltz

N. Shilkret and His Orchestra

OUR DANCING DAUGHTERS.

EA456 I Loved You Then as I Love You Now—Waltz

Troubadours

EA444 I Loved You Then as I Love You Now

Jesse Crawford

THE PAGAN.

EA558 Pagan Love Song—Waltz

The Troubadours

EA633 Pagan Love Song—Waltz

Salon Orchestra

THE RAINBOW MAN.

EA583 Sleepy Valley—Waltz

Gus Arnheim and His Orchestra

RAMONA.

EA399 Ramona

Dolores Del Rio

EA341 Ramona

Gene Austin

EA322 Ramona—Waltz

Paul Whiteman and His Orchestra

RED DANCE.

EA421 Someday, Somewhere—Waltz

The Troubadours

REDSKIN.

EA551 Redskin

Helen Clark

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

Motion Picture Theme Songs

"GREATEST ARTISTS—FINEST RECORDING!"

REVENGE.

EA447 Revenge—Waltz
EA447 Dolores—Waltz

The Troubadours
The Troubadours

RIO RITA.

EA315 Rio Rita—Fox-Trot
EA315 The Kinkajou—Fox-Trot
EA640 If You're in Love You'll Waltz
EA640 You're Always in My Arms
EB22 Rio Rita—Gems
EA646 Sweetheart, we need each other
EA646 You're always in my arms

N. Shilkret and His Orchestra
N. Shilkret and His Orchestra
Bebe Daniels
Bebe Daniels
Light Opera Company
Ben Pollack's Orchestra
Ben Pollack's Orchestra

ROSE MARIE.

EA638 Indian Love Call

Jesse Crawford

SAY IT WITH SONGS.

EA590 Little Pal
EA590 Why Can't You
EA594 Little Pal
EA594 Why Can't You
EA587 Why Can't You—Fox-Trot
EA587 Used to You—Fox-Trot
EA589 I'm in Seventh Heaven
EA589 Used to You
EA588 Little Pal—Fox-Trot
EA588 I'm in Seventh Heaven—Fox-Trot
EA604 One Sweet Kiss—Fox-Trot
EA619 One Sweet Kiss

Gene Austin
Gene Austin
Jesse Crawford
Jesse Crawford
N. Shilkret and His Orchestra
N. Shilkret and His Orchestra
J. Marvin
J. Marvin
Geo. Olsen and His Music
Geo. Olsen and His Music
Gus Arnheim and His Orchestra
Paul Oliver

THE SECRET HOUR.

EA329 The Beggar

N. Shilkret and His Orchestra

SEVENTH HEAVEN.

EA269 Diane
EA302 Diane

The Troubadours
Jesse Crawford

SHE GOES TO WAR.

EA546 There is a Happy Land—Fox-Trot

N. Shilkret and His Orchestra

SHOPWORN ANGEL.

EA536 Precious Little Thing Called Love
EA527 Precious Little Thing Called Love
EA507 Precious Little Thing Called Love

Jesse Crawford
J. Marvin—Ed. Smalle
Geo. Olsen and His Music

THE SHOW BOAT.

EA562 Lonesome Road—Fox-Trot
EA550 The Lonesome Road
C1505 Ol' Man River
C1505 Show Boat—Vocal Gems
C1531 Show Boat—Selections. Parts 1 and 2
B2735 Ol' Man River
B2735 Can't Help Lovin' dat Man

N. Shilkret and His Orchestra
Gene Austin
Paul Robeson and Paul Whiteman's Orchestra
Whiteman's Concert Orchestra
New Mayfair Orchestra
The Revellers
Helen Morgan

If in doubt concerning operatic airs, consult the Opera Section of this Catalogue
For best results use only "His Master's Voice" Needles.

Motion Picture Theme Songs

"HIS MASTER'S VOICE" RECORDS

THE SHOW BOAT—Continued.

| | | |
|-------|------------------------------------|-------------------------------|
| B2858 | Ol' Man River | Peter Dawson |
| B2862 | Make-Believe | Edward O'Henry |
| B2862 | Why do I Love You—Fox-Trot | Edward O'Henry |
| B5471 | Ol' Man River—Fox-Trot | P. Whiteman and His Orchestra |
| B5471 | Make-Believe—Fox-Trot | P. Whiteman and His Orchestra |
| B5472 | Can't Help Lovin' dat Man—Fox-Trot | N. Shilkret and His Orchestra |
| B5472 | Why do I Love You—Fox-Trot | N. Shilkret and His Orchestra |
| B5475 | Ol' Man River—Fox-Trot | Hylton's Orchestra |
| B5475 | Can't Help Lovin' dat Man—Fox-Trot | Hylton's Orchestra |
| EA510 | Can't Help Lovin' dat Man | Melville Gideon |
| EA510 | Make Believe | Morton Downey |
| EA551 | My Bill | Helen Morgan |

SHOW PEOPLE.

| | | |
|-------|----------------------|-------------------------------|
| EA461 | Cross Roads—Fox-Trot | N. Shilkret and His Orchestra |
|-------|----------------------|-------------------------------|

SINGING FOOL.

| | | |
|--------|-------------------------------------|--------------------------|
| EA445 | Sonny Boy | Elliot Shaw |
| EA441 | Sonny Boy | Geo. Olsen and His Music |
| B2948 | Sonny Boy | Paul Robeson |
| EA451 | Sonny Boy | Gene Austin |
| B2960 | Sonny Boy | Reg. Foort |
| EB35 | Sonny Boy | Salon Group |
| EA465 | There's a Rainbow Round My Shoulder | J. Marvin |
| EA436 | There's a Rainbow Round My Shoulder | All Star Orchestra |
| DA1027 | Sonny Boy | John McCormack |

SMILING IRISH EYES.

| | | |
|-------|--------------------|-------------|
| EA598 | A Wee Bit o' Love | Helen Clark |
| EA598 | Smiling Irish Eyes | Helen Clark |

SPIDER.

| | | |
|-------|------------------------|----------------|
| EA410 | A Kiss Before the Dawn | The Troubadour |
|-------|------------------------|----------------|

THE STREET ANGEL.

| | | |
|-------|-------------------|---------------------------------|
| EA362 | My Angel—Fox-Trot | Paul Whiteman and His Orchestra |
| EA418 | My Angel | Jesse Crawford |

THE STREET GIRL.

| | | |
|-------|----------------------------|-------------------------------|
| EA608 | Lovable and Sweet—Fox-Trot | Gus Arnheim and His Orchestra |
| EA608 | My Dream Memory—Fox-Trot | All Star Orchestra |
| EA618 | Lovable and Sweet | Miller and Farrel |

SWEETIES.

| | | |
|-------|-----------------|------------|
| EA617 | He's so Unusual | Helen Kane |
|-------|-----------------|------------|

All Speeds are 78 unless otherwise indicated.
For Prices of Records, see page ii.

Motion Picture Theme Songs

" GREATEST ARTISTS—FINEST RECORDING! "

SYNCOPIATION.

| | | |
|-------|---------------------------------|-----------------------------|
| EA520 | I'll Always be in Love with You | M. Downey |
| EA559 | I'll Always be in Love with You | Waring's Pennsylvanians |
| EA559 | Jericho | Waring's Pennsylvanians |
| EA561 | Love Tales of Alsace Lorraine | Waring's Pennsylvanians |
| EA311 | Tin Pan Parade—Fox-Trot | The Troubadours |
| EA518 | My Inspiration is You | Morton Downey |
| C1577 | My Inspiration is You | J. Hylton and His Orchestra |
| EA345 | Ah! Sweet Mystery of Life—Waltz | The Troubadours |
| EB37 | Ah! Sweet Mystery of Life | Waring's Concert Orchestra |
| EA631 | I'll Always be in Love with You | Jesse Crawford |
| B3050 | Do Something | Helen Kane |

THIS IS HEAVEN.

| | | |
|-------|-------------------------|-------------------------------|
| B3079 | This is Heaven | Morton Downey |
| EA583 | This is Heaven—Fox-Trot | Gus Arnheim and His Orchestra |

TIDE OF THE EMPIRE.

| | | |
|-------|--------------------|-------------------------------|
| EA545 | Josephita—Fox-Trot | Leo Reisman and His Orchestra |
|-------|--------------------|-------------------------------|

TRESPASSER, THE

| | | |
|-------|---------------------------------------|--|
| B3168 | Love | Gloria Swanson |
| R6138 | Serenade (<i>Toselli</i>) | Gloria Swanson |
| EA642 | Love (your spell is everywhere)—F.-T. | Victor Arden—Phil. Ohman & their Orch. |

VARSIITY.

| | | |
|-------|--------------------------|-------------------------------|
| EA472 | My Varsity Girl—Fox-Trot | N. Shilkret and His Orchestra |
|-------|--------------------------|-------------------------------|

WARMING UP.

| | | |
|-------|--------------------------|-------------------------------|
| EA398 | Out of the Dawn—Fox-Trot | N. Shilkret and His Orchestra |
| EA418 | Out of the Dawn | Jesse Crawford |

WEARY RIVER.

| | | |
|-------|----------------------|---------------------------------------|
| EA514 | Weary River—Fox-Trot | R. Vallee and His Connecticut Yankees |
| EA512 | Weary River | Gene Austin |

WHAT PRICE GLORY.

| | | |
|-------|-----------------|------------------------------|
| EA252 | Charmaine—Waltz | Salon Orchestra |
| EA233 | Charmaine | Goodrich Silverton Orchestra |

WHITE SHADOWS IN THE SOUTH SEAS.

| | | |
|-------|-------------------------|-----------------------------|
| EA431 | Flower of Love—Fox-Trot | Ted Weems and His Orchestra |
|-------|-------------------------|-----------------------------|

WHY BE GOOD.

| | | |
|-------|--|-------------------------|
| EA528 | I'm Thirsty for Kisses, I'm Hungry for Love—Fox-Trot | N. Shilkret's Orchestra |
| EA446 | Doin' the Raccoon—Fox-Trot | Olsen and His Music |
| EA561 | Love Tale of Alsace Lorraine—Fox-Trot | Waring's Pennsylvanians |

THE WOLF SONG.

| | | |
|-------|----------|------------|
| EA535 | Mi Amado | Lupe Velez |
|-------|----------|------------|

WORDS AND MUSIC.

| | | |
|-------|-------------------------|--------------------|
| EA621 | Too Wonderful for Words | All Star Orchestra |
| EA621 | Steppin' Along | All Star Orchestra |

Operatic Records are also listed in special section under their particular opera.
For prices of records see page ii.

COMPOSERS

AUBER, DANIEL FRANCOIS ESPRIT (Oh'-baer) (Caen, 1782 : d. Paris 1871)—Composer
See "Manon Lescaut"

BACH, JOHANN SEBASTIAN (Bahkh) (1685-1750)—Composer

Born Eisenach, Prussia, 1685. Chorister at Luneberg, 1700. Organist Armstadt, 1704; appointed Court organist at Weimar, 1707; then *Concertmeister*. *Kapellmeister* at Coethen, 1717 to 1723, then director of several Leipzig churches. Married twice; 20 children. Larger works include *Mass in B minor*, *Christmas Oratorio*, *Passion of St. John and St. Matthew*. Bach died in 1750, after having become almost blind.

- DB851 Adagio 'Cello P. Casals
Air on the G String—
- DB226 Violin (Piano acc. by Percy B. Kahn) Mischa Elman
D1288 Violin I. Menges
Ave Maria, Meditation on First Prelude—See under Gounod
E471 Christ Came to Jordan Organ M. Dupre
Concerto in D Minor, for two Violins
Part I.—Vivace and Part II.—Largo—Kreiser and Zimbalist
DB587 Part III.—Allegro Kreiser and Zimbalist
DB588 Courante (Partita in B Flat) Piano H. Samuel
D1053 Fantasia in C Minor
D863 Piano Harold Samuel
D1560 Fantasia and Fugue (In 2 Parts) London Symphony Orchestra
D645 First English Suite—First Movement Harpsichord V. G. Woodhouse
E416 Fugue alla gigue Grand Organ R. Goss-Custard
Gavotte—
- DB669 E Major (Piano acc.) Violin Fritz Kreiser
E16 E Major Violin Marie Hall
DA262 Gavotte, E Major Violin Fritz Kreiser
D1255 Gavotte Guitar A. Segovia
D1464 I Call Upon Thee, Jesus (Chorale) Philadelphia Orchestra
E445 Jesu, . . . of Man's Desiring Chapels Royal Choir
E424 "Little" Fugue in G Minor Organ R. Goss Custard
E424 "Little" Prelude in G Minor Organ R. Goss Custard
Mass in B Minor
- D1113 Crucifixus Royal Choral Society
D1127 Gleria in Excelsis Deo. In 2 Parts Royal Choral Society
D1114 Hosanna in Excelsis Royal Choral Society
D1113 Patrem Omnipotentem Royal Choral Society
D1114 Qui Tollis Royal Choral Society
D1123 Sanctus (In 2 parts) Royal Choral Society
- DB945 Minuets Nos. 1 and 2 Heifetz
DA777 Menuet Violin F. Kreiser
D1619 Organ Prelude and Fugue in A Minor (In 2 Parts) M. Levitzki
DB995 Partita in G Minor—Adagio (unaccompanied) Kreiser
DB669 Praeludium (Piano acc.) Violin Fritz Kreiser
D1053 Prelude and Allemande in B Flat Piano H. Samuel
Prelude—
- D1464 E Flat Philadelphia Symphony Orchestra
D863 and Fugue in B Flat Piano Harold Samuel
C1532 Prelude and Fugue in E Minor (Organ) Dr. A. Schweitzer
D1402 Prelude and Fugue in G Major Organ M. Dupre
- DB1016 Sarabande Piano Rachmaninoff
E471 Sleepers, Awake Organ M. Dupre
DB764 Suite in C Major—Prelude—Allemande 'Cello G. Suggia

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

Composers

Ba

"GREATEST ARTISTS—FINEST RECORDING!"

BACH, JOHANN SEBASTIAN—Continued.

- St. Matthew Passion—
 DB907 Have Mercy, Lord (Erbarme dich) (Contralto) M. Offers
 D1084 We bow our heads In 2 Parts West. Abbey Spec. Choir
 C1733 Though reviling tongues E. Suddaby
 C1291 Toccata and Fugue in D Minor (In 2 parts) Cunningham
 D1428 Toccata and Fugue in D Minor Philadelphia Symphony Orchestra

BALFE, MICHAEL WILLIAM (1808-1870)—Composer

See "Bohemian Girl," page 105

- Come into the Garden, Maud—
 DB421 (Tenor) John McCormack
 B1464 (Tenor) Sydney Coltham
 B2760 (Tenor) J. Turner
 D301 Excelsior—Duet Harrison and Radford
 DA306 Harp that once (Tenor) John McCormack
 Killarney—
 DB342 (Tenor) John McCormack
 B1486 (Tenor) Sydney Coltham
 C1442 Travellers all of every Station ("The Siege of Rochelle") (Bass-Baritone) P. Dawson

BEETHOVEN, LUDWIG V. (1770-1827) (Bay'-toh-ven or Bay'-toh-fen)—Composer

Born in Germany (Bonn) in 1770. Played the Harpsichord in Court Theatre as a boy. Later received lessons from Haydn and Mozart at Vienna. Famous first as a pianist, and later as a composer. As Bach developed the Fugue, so did Beethoven develop the Symphony. In later life he became absolutely deaf, and was unable to hear some of his finest works.

- DA915-16 Air and Variations on a Mozart Theme Casals-Cortot
 DA242 Chorus of Dervishes ("Ruins of Athens") (arr. Auer) Violin Jascha Heifetz
 D1198-1201 Concerto in E Flat, Op. 73 ("Emperor") (Complete in 4 Records with album) Backhaus and R.A.H. Orchestra
 DB990-5 Concerto in D Major, (Op. 61)—Complete on 6 Records with Album Kreisler and Berlin Opera Orchestra
 D1409 Coriolan Overture London Symphony Orchestra
 DA193 Country Dance (arr. Elman) (Piano acc.) Violin Mischa Elman
 E537 Ecossaise M. Levitzki
 Egmont Overture—
 C120 Band Coldstream Guards Band
 EB8 Egmont Overture, Op. 84 (In 2 Parts) Victor Symphony Orchestra
 DB170 Faithful Johnnie (Contralto) Julia Culp
 DB1068 In questa tomba oscura (Bass) Th. I. Chaliapin
 DA777 Gavotte in F Major Violin F. Kreisler
 D1066-9 Kreutzer—Sonata—Complete with Album (Page 76) A de Greef and I. Menges
 Leonora (No. 3)—Overture—
 D1051 Pts. I. and II. Royal Albert Hall Orch.
 D1052 Pt. III. Royal Albert Hall Orch.
 March from "Ruins of Athens" (Turkish March)—
 DA242 Violin
 B2390 Minuet 'Cello Heifetz
 Minuet in G (No. 2)—Sharpe
 DA200 Violin (Piano acc. by Percy B. Kahn) Mischa Elman
 B2873 Wurlitzer Organ O'Henry
 Moonlight Sonata (Op. 27, No. 2)—
 D66 Pts. I. and II. Piano Mark Hambourg
 D1140-1 In 3 parts, (complete) F. Lamond
 DB1090 "Moonlight" Sonata—First Movement Ignace Jan Paderewski
 D1163 Prometheus Overture (Op. 43) Symphony Orchestra
 D1206-9 Quartet in B Flat, Op. 18—4 Records with Album Virtuoso Quartet
 D1202-5 Quartet in C Major, Op. 59—4 Records with Album Virtuoso Quartet

All Speeds are 78 unless otherwise indicated.

If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

"HIS MASTER'S VOICE" RECORDS.

BEETHOVEN, LUDWIG. V.—Continued.

- DB248 Quartet in C Major (Op. 59, No. 3)—Fugue Flonzaley Quartet
 DA850 Quartet in C Minor, Op. 18—Minuetto Flonzaley Quartet
 D1183-7 Quartet in E Flat (Op. 127)—5 Records with Album Virtuoso Quartet
 DA847-50 Quartet in F Major (Op. 135)—4 Records with Album Flonzaley Quartet
 DA851-4 Quartet in G Major (Op. 18)—4 Records with Album Flonzaley Quartet
 DB904 Romance in F (Op. 50) In 2 Parts Violin Thibaud
 DA203 Rondino (on a theme by Beethoven) (arr. Kreisler) Violin Elman
 DA264 Rondino (on a theme by Beethoven) (Kreisler) (with String Quartet) Violin F. Kreisler
 D1188-9 Sonata in C Minor (Op. 13) ("Pathétique") (In 3 parts) Lamond
 C1549-50 Sonata in C Sharp Minor, "Moonlight" M. Hambourg
 Sonata-Kreutzer—See "Kreutzer Sonata"
 Sonata (Moonlight)—See "Moonlight Sonata"
- DB1293-4 Sonata Appassionata, Op. 57 Harold Bauer
 D1278-9 Sonata "Appassionata," Op. 57 (F Minor) F. Lamond
 DB1031-2 Sonata "Pathétique," Op. 13 (C Minor) W. Backhaus
 EC1-3 Sonata F Major, Op. 34 ("The Spring") (Complete) Morini-Schwalb
 D1158-63 Symphony No. 3 "Eroica" (Op. 55)—6 Records with Album Symphony Orchestra
 D1150-3 Symphony No. 5 in C Minor (Op. 67)—4 Records with Album R.A.H. Orchestra
 D1473-7 Symphony No. 6 in F Major, "Pastoral" (Complete with Album) Vienna Philharmonic Orchestra
 D1639-43 Symphony No. 7 in A Major, Op. 92 (Complete in Album) Philadelphia Orchestra
 D1481-3 Symphony No. 8 in F Major (Op. 93)—3 records Vienna Philharmonic Orchestra
 D1164-71 Symphony No. 9 "Choral" (Op. 125)—8 Records with Album Symphony Orch.
 DB1223-27 Trio in B Flat, Op. 97 (Complete with Album) Casals-Cortot-Thibaud
 C1550 Variations on "Nel cor piu" M. Hambourg

BELLINI, VINCENZO (Bel-lee-nee) (1801-1835)—Composer

See "Norma," "Puritani" and "Sonnambula"

BENEDICT, SIR JULIUS (1804-1885)—Composer

See "Lily of Killarney" (Page 127)

- DA1002 Capinera, La ("The Wren") In Italian Amelita Galli-Curci
 DB1001 Carnevale di Venezia, Parts I. and II. Toti Dal Monte
 DA928 Gypsy and the Bird, The A. Galli-Curci

BERLIOZ, HECTOR (1803-1869) (Baer-lee-oh')—Composer

See "Damnation de Faust" (Page 122)

- D1365 "Carnaval Romain"—Overture Berlin Philharmonic Orchestra
 Marche Hongroise—"Rakoczy"—
 ED7 Orchestra Philadelphia Symphony Orchestra
 C1279 Orchestra Covent Garden Orchestra
 D1498 Orchestra Berlin Philharmonic Orchestra

BISHOP, SIR HENRY ROWLEY (1786-1855)—Composer

Bid me discourse—

- DB347 Soprano Dame Nellie Melba
 E494 Soprano E. Scotney
 B152 Whistling Chas. Capper
 B1469 Bloom is on the Rye, The (Tenor) Sydney Coltham
 B1579 Chime again beautiful bells N. Walker, Coltham and Halland
 E85 Dashing White Sergeant (Contralto) Edna Thornton
 DB258 Echo Song (with Flute obbligato) (Soprano) Amelita Galli-Curci

LABELS—B and EA (10-inch Plum)
C (12-inch Plum)E (10-inch Black)
D and ED (12-inch Black)

Composers

Bi

"GREATEST ARTISTS—FINEST RECORDING!"

BISHOP, SIR HENRY ROWLEY—Continued.

| | | |
|--------|--|---------------------|
| | Home Sweet Home— | |
| C422 | (Contralto) | Elsie Baker |
| DB602 | (Soprano) | Amelita Galli-Curci |
| DA1011 | (Soprano) | A. Galli-Curci |
| DB351 | (Soprano) | Dame Nellie Melba |
| DA783 | (Soprano) | M. Talley |
| EC6 | (Soprano) | E. Scotney |
| | Lo, Here the Gentle Lark (with Flute obbligato)— | |
| DB1278 | (Soprano) | Amelita Galli-Curci |
| DA231 | (Soprano) | Alma Gluck |
| DB347 | (Soprano) | Dame Nellie Melba |
| DB348 | (Soprano) | Dame Nellie Melba |
| DB1023 | (Soprano) | Marion Talley |
| DB798 | Pretty Mocking Bird (Soprano) | Amelita Galli-Curci |
| DA1025 | Love has eyes | G. Giannini |
| C1377 | Pretty Mocking Bird (Soprano) | Mavis Bennett |
| DB814 | Should he upbraid? (Soprano) | F. Hempel |

BIZET, GEORGES ALEXANDRE CESAR LEOPOLD (1838-1875)—(Bee-zay)—Composer See "Carmen," "Pescatori di Perle."

| | | |
|--------|---|------------------------------|
| | Agnus Dei— | |
| DB412 | (Contralto) | E. Schumann-Heink |
| DB120 | (Tenor) | Enrico Caruso |
| DB980 | (Contralto) | Maartje Offers |
| C1319 | "L' Arlesienne" Suite (Prelude) | Covent Garden Orchestra |
| C1320 | L'Arlesienne—(a) Adagietto; (b) Farandole | Covent Garden Orchestra |
| DB1166 | L'Arlesienne—Intermezzo | Fritz and Hugo Kreisler |
| B2584 | Spanish Serenade | New Light Symphony Orchestra |

BOITO, ARRIGO

See "Mefistofele" and "Nerone"

BRAHMS, JOHANNES (1833-1897)—(Brahmz)—Composer

With the exception of opera, he enriched every department of music, and was himself a great pianist.

| | | |
|-----------|--|--------------------------------|
| B2836 | Come away Death | E. Lough, D. Norton R. Mallett |
| C1595 | Cradle Song | Laurie Kennedy |
| DA691 | Cradle Song (Op. 49, No. 4) Piano | Cortot |
| E482 | Dim-lit Woods | Glasgow Orpheus Choir |
| | Hungarian Dances— | |
| DA262 | No. 1 Violin | Fritz Kreisler |
| DA245 | No. 1 in G Minor (Piano acc.) Violin | Jascha Heifetz |
| B2451 | No. 5 in F Sharp Minor | Victor Cloff Sextet |
| C1415 | No. 5 in F Sharp Minor | Covent Garden Orchestra |
| DA193 | No. 7 Violin (Piano acc. by Percy B. Kahn) | Mischa Elman |
| DA203 | No. 17 in F Sharp Minor (Piano acc.) Violin | Mischa Elman |
| DB462 | No. 20 in D Minor, No. 21 in E Violin | Efrem Zimbalist |
| DB848 | Immer leiser (Contralto) | E. Gerhardt |
| DB970-4 | Quintet in F Minor (Op. 34)—Complete on 5 Records with Album | Bauer & Flonzaley Qt. |
| D1648 | Rhapsody in E Flat (Piano) | Moiseiwitsch |
| B3098-100 | Sonata in A Major (Op. 100) (Violin and Piano) | I. Menges-H. Samuel |
| D1380-2 | Sonata E Minor (Op. 38) (Complete) ('Cello and Piano) | B. Harrison-G. Moore |
| D1454-8 | Symph ny No. 1 in C Minor (With Album) | London Symphony Orchestra |

For best results use only "His Master's Voice" Needles.
For prices of records see page ii.

"HIS MASTER'S VOICE" RECORDS

BRAHMS, JOHANNES—Continued.

- D1265-70 Symphony No. 4 in E Minor (Op. 98) (With Album) London Symphony Orchestra
 D1499-1503 Symphony No. 1 in C Minor (Op. 68) (With Album) Philadelphia Orchestra
 D1376-8 Variations on a Haydn Theme (Op. 56a) London Symphony Orchestra
 DB1120-4 Violin Concerto in D (Op. 77) F. Kreisler and Berlin Opera Orchestra
 DB848 Von ewiger Liebe (Op. 43) (Contralto) E. Gerhardt
 DA835 Vor dem Fenster (Soprano) Gerhardt
 DA282 Waltz (Op. 39, No. 15) Violin Fritz Kreisler
 E245 Waltz in A Flat Major (Op. 39) (arr. Tod Boyd) Violin I. Menges
 DA866 Waltz in A Flat (Op. 39) (Violin) J. Thibaud

BYRD, WILLIAM—Composer (1543-1562)

One of the greatest English composers of his time. He lived in the Elizabethan period, when England was a very musical and artistic land. Byrd was contemporary with Shakespeare. Byrd wrote a vast amount of music, which was highly regarded in his own time, but all his compositions suffered neglect until recent times.

- E305 Ave Verum Corpus (Unacc.) English Singers
 D711 Come to me, grief for ever (Edited by E. H. Fellowes) (Unacc.) English Singers
 C1678 Ex surge Domine Westminster Abbey Special Choir
 D710 Ex surge Domine (Edited by E. H. Fellowes) (Unacc.) English Singers
 E293 Fantasia for String Sextet (Edited by E. H. Fellowes) (Unacc.) Byrd String Sextet
 D710 Praise our Lord (Edited by E. H. Fellowes) (Unacc.) English Singers
 E305 This day Christ was born (Edited by E. H. Fellowes) (Unacc.) English Singers
 D711 Turn our captivity (Edited by E. H. Fellowes) (Unacc.) English Singers
 D711 Why do I use my paper, ink and pen? (Unacc.) English Singers

CHARPENTIER, GUSTAVE (Shar-pahn-te-ay) (1860—) —Composer
See "Louise"

CHOPIN, FREDERIC (1810-1849)—(Show-pahn)—Composer

Born near Warsaw in 1810. He became known as a pianist when a boy. Afterwards he lived a great deal of his life in Paris, but suffered from bad health, and died in 1849 from consumption.

- D262 Ballade in A Flat (Op. 47) Piano Vladimir de Pachmann
 D1370 Ballade in A Flat (Op. 47). Parts 1 and 2 Moiseiwitsch
 DB853 Ballade in G Minor (Op. 23) (Fragment) Piano A. Cortot
 C1290 Ballade in G Minor (Op. 23) Hambourg
 Berceuse (Op. 57)—
 DB167 Piano Alfred Cortot
 D57 Piano Benno Moiseiwitsch
 DB1131 Piano Backhaus
 D57 Chant Polonais (Chopin-Liszt) Piano Benno Moiseiwitsch
 DB928 Chromatic Etude Backhaus
 Etudes—
 D1248 A Flat (Op. 10, No. 10) Moiseiwitsch
 DA691 A Flat (Op. 25, No. 1) Alfred Cortot
 D1303 B Flat I. Scharrer
 DB928 C Major Backhaus
 DB929 C Major (Op. 10, No. 7) Backhaus
 D1248 C Sharp Minor (Op. 10, No. 4) Moiseiwitsch

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
 If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

Composers

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" GREATEST ARTISTS—FINEST RECORDING !"

CHOPIN, FREDERIC—Continued.

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| D1248 | E Flat (Op. 10, No. 11) | | Moiseiwitsch |
| DB1037 | E Major (Op. 10, No. 3) | | Paderewski |
| D262 | E Minor (Op. 25, No. 5) | Piano | Vladimir De Pachmann |
| D28 | F Minor (Op. 25, No. 2) | Piano | Irene Scharrer |
| DB860 | F Major (Op. 25, No. 3) | Piano | Vladimir De Pachmann |
| D1248 | F Major (Op. 25, No. 3) | | Moiseiwitsch |
| DB928 | F Major | | Backhaus |
| DA145 | G Flat (Op. 10, No. 5) ; (b) G Flat (Op. 25, No. 9) | Piano | Alfred Cortot |
| DA145 | G Flat (Op. 25, No. 9) ; (b) G Flat (Op. 10, No. 5) | Piano | Alfred Cortot |
| DA470 | G Flat (Op. 25, No. 9) | Piano | Jan Paderewski |
| DB1132-4 | Etudes (Op. 10) (Complete set with Album) | | W. Backhaus |
| DB1178-80 | Etudes (Op. 25) (Complete) | | W. Backhaus |
| D1087 | Fantasia Impromptu (Op. 66) | Piano | Irene Scharrer |
| C118 | Funeral March (from Sonata, Op. 35, No. 2) | Band | Coldstream Guards Band |
| D1221 | Funeral March | | De Greef |
| D1222 | Grande Valse Brillante in E Flat (Op. 18) | | De Greef |
| D1217 | Impromptu in A Flat | | Moiseiwitsch |
| D1087 | Impromptu in A Flat (Op. 29) | | I. Scharrer |
| | Impromptu in F Sharp Minor (Op. 36)— | | |
| DB853 | Piano | | A. Cortot |
| DB859 | Piano | | De Pachmann |

Mazurkas—

| | | | |
|-------|---|-------------|---------------------|
| DB861 | A Flat (Op. 50, No. 2) | | De Pachmann |
| DA633 | A Flat (Op. 59, No. 2) | | I. J. Paderewski |
| DA282 | A Minor (Op. 67, No. 4) (arr. Kreisler) | Violin | Fritz Kreisler |
| DB861 | B Flat Minor (Op. 24, No. 4) | | De Pachmann |
| DA633 | F Sharp Minor (Op. 59, No. 3) | | I. J. Paderewski |
| DA511 | Op. 33, No. 2 (Piano acc.) | Violin | Fritz Kreisler |
| DA213 | Messagero Amoroso (Waltz, Op. 64) (arr. as Vocal Waltz by Buzzi-Peccia) | In Italian) | Amelita Galli-Curci |
| | (Soprano) | | |
| | Minute Waltz—See Waltz in D Flat | | |

Nocturnes—

| | | | |
|--------|-------------------------------|--|----------------|
| DB380 | B Flat (Op. 16, No. 4) | Piano | Jan Paderewski |
| DB859 | B Major (Op. 32, No. 1) | | De Pachmann |
| DB234 | D Flat (Op. 27, No. 2) | Violin | Mischa Elman |
| DB860 | D Flat (Op. 27, No. 2) | | De Pachmann |
| C1454 | E Major | Piano | M. Hambourg |
| DB234 | E Flat (Op. 9 No. 2) | Violin) (76) (Piano acc. by Percy B. Kahn) | Mischa Elman |
| D1288 | E Flat | Violin | I. Menges |
| DB1167 | F Sharp Major (Op. 15, No. 2) | Piano | Jan Paderewski |
| DB845 | F. Sharp (Op. 1 ; No. 2) | | Rachmaninoff |
| C1307 | G Major | | M. Hambourg |
| DB292 | Op. 27, No. 2 (Piano acc.) | Violin | Jascha Heifetz |

Polonaises—

| | | | |
|-------|------------------------------|-------|----------------|
| C1292 | Polonaise in A Major | | Hambourg |
| C1451 | Polonaise in B Flat (Op. 71) | | M. Hambourg |
| D1280 | Polonaise in B Flat (Op. 71) | | Moiseiwitsch |
| DB931 | Polonaise (Op. 26, No. 1) | | De Pachmann |
| DB375 | Polonaise Militaire | Piano | Jan Paderewski |

There are some splendid Records in the Historical Section,
which should not be overlooked by the music lover.

"HIS MASTER'S VOICE" RECORDS

CHOPIN, FREDERIC—Continued.

Preludes—

- DB928 C Major Backhaus
 DB858 D Flat (Raindrop) De Pachmann
 DB957-60 Preludes—Complete set of 24 with Album (See Page 14) A. Cortot
 DB928 Revolutionary Etude (Op. 10, No. 12) Backhaus

Scherzo (Op. 31)—

- D1065 Piano Benno Moiseivitch
 D1220-2 Sonata in B Flat Minor (Op. 35) ("Funeral March") De Greef
 DA145 Tarantelle (Op. 43) Piano Alfred Cortot
 DB380 Valse in A Flat (Op. 42) Piano Jan Paderewski
 DB1273 Valse Brillante in E Flat (Op. 18) I. J. Paderewski

Waltzes—

- DB931 A Flat (Op. 64, No. 3) De Pachmann
 C1499 A Flat (Op. 42) Mark Hambourg
 DB374 C Sharp Minor (Op. 64, No. 2) Piano Jan Paderewski
 DB860 C Sharp Minor (Op. 64, No. 2) De Pachmann
 C1451 D Flat (Op. 64, No. 1) M. Hambourg
 DA761 D Flat (Op. 64, No. 1) De Pachmann
 DB929 D Flat (Op. 64, No. 1) Backhaus
 DB1131 E Flat W. Backhaus
 D588 G Flat Major (Op. 70, No. 1) Piano Benno Moiseivitch
 DA761 G Flat (Op. 70, No. 1) De Pachmann
 C1451 G Flat (Op. 70, No. 1) M. Hambourg
 DA788 G Flat (Op. 70, No. 1) (Violin) Zimbalist

COLERIDGE-TAYLOR, SAMUEL (1875-1912)—Composer

Born at London in 1875, he studied composition under Sir Charles Stanford at the Royal College of Music. Before he left the College he finished "Hiawatha's Wedding Feast." He died at the early age of 36.

"Hiawatha"

- E310 Petite Suite de Concert—Demande et Reponse (arr. Cedric Sharpe) Cedric Sharpe
 C1218 Petite Suite de Concert, Parts 1 and 2 De Groot's Orchestra
 C1233 Petite Suite de Concert, Parts 3 and 4 De Groot's Orchestra
 B1815 Sons of the Sea (Bass-Baritone) Peter Dawson
 DA178 Viking Song (Baritone) De Gogorza

COUPERIN, FRANCOIS (1668-1733)—Composer

- DB377 Bandoline—Rondeau Piano Jan Paderewski
 DB377 Carillon de Cythere (The Chimes of Cythera) Piano Jan Paderewski
 DB650 Chanson, Louis XIII. (arr. Kreisler) (Piano acc. by Percy B. Kahn) Violin Mischa Elman
 Chimes of Cythera—See Carillon de Cythere
 DB945 Little Windmill, The Heifetz
 B2413 Pavane (Cello) C. Sharpe

DEBUSSY, CLAUDE ACHILLE (1862-1918) (Deh-boos-see)—Composer

He studied music at the Paris Conservatoire. He then continued his studies in Italy, and afterwards travelled to Russia. He finally settled down in Paris, but it was not until his opera "Pelleas et Melisande" was performed, in 1902, that he was really recognised.

- D1128 Apres Midi d'un Faune (2 Parts.) Royal Albert Hall Orchestra
 C1642 Arabesque No. 1 Harp M. Dilling

All Speeds are 78 unless otherwise indicated.
 Operatic Records are also listed in special section under their particular opera.

Composers

De

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DEBUSSY—Continued.

Children's Corner, The (Suite for the Pianoforte)—

- DB678 No. 1—Dr. Gradus ad Parnassum; No. 2—Jimbo's Lullaby and
No. 3—Serenade for the Doll; No. 4—Snow is Dancing Piano Alfred Cortot
DB679 No. 5—The Little Shepherd; No. 6—Golliwog's Cake Walk Piano Alfred Cortot
C1303 Cathedrale engloutie, La—Prelude, No. 10 Piano Alfred Cortot
E507 Fetes (2 parts) Philadelphia Symphony Orchestra
DA866 Fille aux Cheveux de Lin Violin J. Thibaud
DA758 Golliwog's Cake Walk Violin Thibaud
B2990 Jardins sous la pluie M. Hambourg
DB945 La Plus Que Lente Heifetz
DA862 Menuet 'Cello P. Casals
C1130 O day that ne'er may come again (Air) ("L'Enfant Prodigue") Sydney Coltham
D1058-1061 Quartet in G Minor (Op. 10) (Complete with Album) Virtuoso Quartet

DONIZETTI GAETANO (Don-ee-tset-tee) (1797-1848)—Composer

See "Don Pasquale," "Duca d'Alba," "Elisir d'Amore," "Favorita," "Figlia del
Reggimento," "Linda di Chamounix," "Lucrezia Borgia," "Lucia di Lammer-
moor,"

- B1380 On the field of Glory Coltham and Dawson

DVORAK, ANTONIN (1848-1904) (Dvor-zhak)—Composer

- D1062 Carnival Overture, In 2 Parts Royal Albert Hall Orch.
Humoreske (Op. 101, No. 7)—
B2685 Piano M. Hambourg
DB230 Violin (Piano acc. by Percy B. Kahn) Mischa Elman
E16 Violin Marie Hall
DB314 Violin Kreisler
DB319 Indian Lament (arr. Kreisler) (Piano acc.) Violin Kreisler
D1124-6 "Nigger" String Quartet in F Major (Op. 96) Budapest Quartet
Slavonic Dance—
D1432 No. 1 in G Minor Chicago Symphony Orchestra
DA247 No. 1 in G Minor (Piano acc.) Violin Jascha Heifetz
DA279 No. 1 in G Minor (arr. Kreisler) Violin Kreisler
DA440 No. 1 in G Minor (arr. Kreisler) (Piano acc.) Violin I. Thibaud
DB316 No. 2 in E Minor (arr. Kreisler) Violin Kreisler
D1397 No. 2 in E Minor E. Morini
DB110 Slavonic Dance No. 2 and Slavonic Dance No. 3 (Dvorak-Kreisler) Jascha Heifetz
Songs My Mother Taught Me—
C1459 Organ R. Foort
B2662 Orchestra De Groot's Orchestra
B2853 Cello B. Harrison
DB363 (Soprano) Melba
DA283 Violin (arr. Kreisler) Kreisler
C1595 Songs My Mother Taught Me L. Kennedy
D1250-4 Symphony No. 5 in E Minor ("New World")—Complete on 5 Records with Album R.A.H. Orchestra

LABELS—B and EA (10-inch Plum)
C (12-inch Plum)

E (10-inch Black)
D and ED (12-inch Black)

"HIS MASTER'S VOICE" RECORDS

ELGAR, SIR EDWARD (1857-)—Composer

Born at Broadheath, near Worcester. The son of a music-seller and organist at Worcester, he learnt to play various instruments, but was best known as a violinist and organist, becoming famous as a composer late in life.

- E69 Ave Verum (*Alto*) Ben Millett
 DA243 Capricieuse, L (Op. 17) *Violin* Jascha Heifetz
 D1507-9 'Cello Concerto B. Harrison and New Symphony Orchestra
 D1236 Chanson de Matin London Symphony Orchestra
 D1236 Chanson de Nuit (Op. 15, No. 1) R.A.H. Orchestra
 D1110-11 Cockaigne Overture. In 4 Parts R.A.H. Orchestra

"Dream of Gerontius, The"—

- D1348 Jesu, by that Shuddering Dread Hereford Festival Chorus
 D1350 O Jesu, Help Hereford Festival Chorus
 D1350 So Pray for Me Hereford Festival Chorus
 D1348 Take Me Away Hereford Festival Chorus
 D1154-7 "Enigma" Variations (Op. 36)—Complete on 4 Records with Album R.A.H. Orchn.
 E321 Feasting I watch (*Unacc.*) Gresham Singers
 C1297 Imperial March (*Organ*) S. Roper
 03510 Land of Hope and Glory (*Contralto*) Single-sided Dark Blue Label Dame Clara Butt
 D787 Land of Hope and Glory (*acc. by Coldstream Guards Band, conducted by Lieut. R. G. Evans*) (*Contralto*) Leila Megane
 D1157 "Light of Life"—Meditation R.A.H. Orchestra
 D1638 Minuet from "Beau Brummel" London Symphony Orchestra
 B2830 My Love Dwelt in a Northern Land Baraldi Trio

"Music Makers, The"—

- D1349 A Break of Our Inspiration Hereford Festival Chorus
 D1347 For We Afar Hereford Festival Chorus
 D1349 We are the Music Makers Hereford Festival Chorus
 C1579 Oh, My Warriors ("Caractacus") P. Dawson
 DB322 Pipes of Pan (*Baritone*) Emilio De Gogorza

Pomp and Circumstance March—

- D1102 No. 1 in D Royal Albert Hall Orch.
 D1102 No. 2 in A Minor Royal Albert Hall Orch.

Salut d'Amour—

- E145 'Cello Cedric Sharpe
 D1313 Violin I. Menges
 DA546 Violin Maud Powell
 D180 Orchestra Symphony Orchestra

- D1230-5 Symphony No. 2 in E Flat (Op. 63) London Symphony Orchestra
 D1636-8 Wand of Youth—Suite No. 1 London Symphony Orchestra
 D1649-50 Wand of Youth—Suite No. 2 London Symphony Orchestra

FLOTOW, FRIEDERICH (1812-1883)—Composer.—See "Marta." (Page 128)

FRANCK, CESAR (1822-1890)—Composer—See also Educational Catalogue

Born at Liege in 1822. He studied music at the Paris Conservatoire. His works were never really appreciated until after his death in 1890. Besides being a brilliant composer, he was an exceptionally fine organist.

- DB145 La Procession E. Caruso
 DB1095 La Procession J. McCormack
 DB962 Panis Angelicus (*Soprano*) Ljungberg

Composers

Fr

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FRANCK, CESAR—Continued.

- DB1095 Panis Angelicus J. McCormack
 D1145 Pastorale (In 2 Parts) (*Organ*) Dupre
 D1115 Piece Heroique (In 2 Parts) (*Organ*) Dupre
 D1006-1011 Quartet in D Major (Complete with Album) Virtuoso String Quartet
 DB1099-1102 Quintet in F Minor (Complete with Album) Cortot and International Quartet
 DB785-DB789 Sonata in A Major (Complete on four records) Cortot-Thibaud
 D1404-8 Symphony in D Minor. Ten Parts (with album) Philadelphia Symphony Orchestra
 DB1069-70 Variations Symphoniques. In four Parts Cortot and London Symphony Orch.

GERMAN, EDWARD (1862-)—Composer

"Henry VIII" (see index), "Merrie England" (see page 151), "Nell Gwynn" (see index), "Tom Jones" (see index)

- E75 Glorious Devon (*Bass*) Robert Radford
 E49 Rolling down to Rio (*Baritone*) Stewart Gardner

GIORDANO, UMBERTO (1863-) (Gee-or-dah-no)—Composer

See "Andrea Chenier," "Fedora," and Germania

- DA414 Canzone guerresca In Italian Antonio Paoli

GLAZOUNOV, ALEXANDER CONSTANTINOVICH (1865-)—Composer

- E342 Chant du menestrel (Op. 71) (*Piano acc.*) 'Cello Cedric Sharpe
 E521 Dance Orientale Philadelpia Orchestra
 B2754 Marionettes (Scene de Ballet) New Light Symphony Orchestra
 DA246 Meditation Violin Jascha Heifetz
 B2784 Orientale Virtuoso Quartet
 DA576 Serenade Espagnole (*Piano acc.*) 'Cello Mdme. Suggia
 D1492 Valse de Concert (Op. 47) San Francisco Orchestra

GLINKA, NICHOLAS—Composer

See "Life for the Tsar"

Russia's first national composer of great importance, who influenced Tchaikovsky, Dargomizsky and others to base their music on folk melodies. He only composed two operas and several beautiful songs.

- DB933 Midnight Review (*Bass*) Chaliapin
 DA788 Persian Song (*Violin*) E. Zimbalist
 DB881 The Doubt (*Bass*) (*with Violin obb.*) Chaliapin

GLUCK, CHRISTOPHER WILLIBALD (1714-1787)—Composer

See "Alceste," "Orfeo," "Armide."

GOLDMARK, KARL (1830-1915)—Composer

See "Regina di Saba"

- D1397 Air from Concerto in A Minor Violin E. Morini
 DB289 Concerto in A Minor (Andante) Violin Heifetz

GOMEZ, ANTONIO CARLOS, Composer—See "Il Guarany" and "Salvator Rosa"

All Speeds are 78 unless otherwise indicated.
 For Prices of Records, see page ii.

GOUNOD, CHARLES FRANCOIS (1818-1893) (Goo-no)—Composer

Born in Paris, 1818. "Faust," his masterpiece, was produced in 1859. Among his other operas, "Romeo" was the most successful.

See "Faust," "Romeo et Juliette," "Reine de Saba,"

Ave Maria (Meditation of First Prelude of Bach)—

| | | |
|-------------------------------|--|-------------------------|
| B846 | <i>Violin</i> | De Groot |
| DB647 | <i>(Soprano)</i> | Emmy Destinn |
| DB577 | <i>(Tenor) (Violin obbl. by Kreister)</i> | John McCormack |
| DK112 | <i>(Soprano and Violin)</i> | Melba and Kubelik |
| DB574 | <i>(Soprano and Violin)</i> | Gluck and Zimbalist |
| B1500 | <i>Harp, Violin and Organ</i> | Instrumental Trio |
| DB1052 | <i>(Soprano)</i> | Ponselle |
| DB962 | <i>(Soprano)</i> | Ljungberg |
| C1733 | <i>(Soprano)</i> | E. Suddaby |
| Entreat me not to leave thee— | | |
| DB504 | <i>(Contralto)</i> | Kirkby Lunn |
| ED5 | Funeral March of a Marionette | San Francisco Orchestra |
| DB389 | Jesus de Nazareth <i>In French (Piano acc.) (Bass)</i> | Pol Plancon |
| Nazareth— | | |
| C1582 | <i>(Baritone)</i> | P. Dawson |
| DB389 | <i>(Bass)</i> | Pol Plancon |
| D1212 | O Divine Redeemer | F. Austral |
| D1212 | There is a green hill | F. Austral |

GRIEG, EDVARD HAGERUP (1843-1907) (Greeg)—Composer—See also Catalogue No. 2, Pt. I.

Born at Bergen, Norway, 1843. He practically founded a new school of Scandinavian music. His short piano pieces are charming works of their class, and his numerous songs are full of poetic feeling. The Suite, written for Ibsen's dramatic poem, "Peer Gynt," is perhaps the best known of all his compositions.

| | | |
|----------------------------|---|-------------------------------|
| D1237-40 | Concerto in A Minor (Op. 16)—Complete on 4 Records with Album | De Greef and R.A.H. Orchestra |
| Lyric Suite— | | |
| B1037 | Ich liebe dich—Little Bird <i>Piano</i> | Una Bourne |
| D1081 | No. 1. Shepherd Boy | Royal Albert Hall Orch. |
| D1081 | No. 2. Norwegian Rustic March | Royal Albert Hall Orch. |
| D1082 | No. 3. Notturmo | Royal Albert Hall Orch. |
| D1082 | No. 4. March of the Dwarfs | Royal Albert Hall Orch. |
| B1037 | Papillons (Op. 43, No. 1) <i>Piano</i> | Una Bourne |
| "Peer Gynt" (Suite No. 1)— | | |
| C1299 | Anitra's Dance | Covent Garden Orchestra |
| C1298 | Death of Ase | Covent Garden Orchestra |
| C1299 | In the Hall of the Mountain King | Covent Garden Orchestra |
| C1298 | Morning | Covent Garden Orchestra |
| DB1278 | Solveig's Song <i>(Soprano)</i> | Galli-Curci |
| DB534 | Solveig's Song <i>(Soprano)</i> | Tetrazzini |
| C1571-2 | Peer Gynt Suite No. 2 (in 4 parts) | New Symphony Orchestra |
| DB1216 | Puck | Heifetz |
| C1388-90 | Sonata in C Minor (Op. 45) | M. Hayward-U. Bourne |
| DB1259-61 | Sonata in C Minor (Op. 45) | S. Rachmaninoff-F. Kreisler |

Operatic Records are also listed in special section under their particular opera.
For Prices of Records, see page ii.

Composers

Gr

"GREATEST ARTISTS—FINEST RECORDING!"

GRIEG, EDVARD HAGERUP—Continued.

B1037 To Spring (Op. 43, No. 6)—
DA283 *Piano*
Violin

Una Bourne
Fritz Kreisler

Wedding Day (Op. 65)—

For Piano Solo by Grieg, see Historical Section.

HANDEL, GEORGE FREDERICK (1685-1759)—Composer

Born in Halle, 1685. The boy was intended for a lawyer, but secretly studied the harpsichord. Operatic troubles ruined his health and caused paralysis in 1737. He partially recovered, and in 1741 abandoned opera and devoted himself wholly to oratorio, writing successively "Saul," "Israel," "L'Allegro," and in 1743 his immortal "Messiah," followed by "Samson," "Judas," "Joshua," and many others. In 1752 he became practically blind, but continued to direct his works until 1759, when he died.

Acis and Galathea—

C1500 I Rage, I Melt (Ruddier than the Cherry)

P. Dawson

Joshua—

DA676 Oh, had I but Jubal's lyre

Frieda Hempel

D1032 Judas Maccabaeus—

From mighty kings he took the spoil

Florence Austral

Messiah—

***D780** All we like sheep have gone astray

R.A.H. Orch. and Choir

D1135 Amen Chorus

Royal Choral Society

D1135 And the Glory

Royal Choral Society

D1108 Behold the Lamb of God

Royal Choral Society

D1247 Come unto Him

R. Morton

D1620 Comfort ye, my people

W. Widdop

D777 Comfort ye, my people

Tudor Davies

D777 Every valley shall be exalted

Tudor Davies

D1620 Every valley shall be exalted

W. Widdop

D778 For unto us a child is born

R.A.H. Orch. and Choir

D778 Glory to God

R.A.H. Orch. and Choir

C481 Hallelujah Chorus (80)

Leeds Festival Choir

D1108 Hallelujah Chorus

Royal Choral Society

C1271 Hallelujah Chorus (Organ)

H. Dawson

B2814 He shall feed His Flock

Salisbury Cathedral Choir

03176 He shall feed His Flock (Key F) (single sided)

Clara Butt

DB301 He shall feed His Flock

Louise Homer

DB506 He shall feed His flock

Kirkby Lunn

DB301 He was despised

Louise Homer

D779 His yoke is easy and His burthen is light

R.A.H. Orch. and Choir

D1247 I Know that My Redeemer Liveth

R. Morton

B2656 I Know that My Redeemer Liveth

E. Lough

***D780** Lift up your Heads

R.A.H. Orch. and Choir

D1057 Lift up your Heads

R. Choral Society and Orch.

DB303 O thou that tellest good tidings to Zion

Louise Homer

D779 Surely He hath borne our griefs

R.A.H. Orch. and Choir

D1213 Why do the Nations? (Bass)

Radford

D1057 Worthily is the Lamb

R. Choral Society and Orch.

Rinaldo (Ree-nahl'-doh)—

D1465 Lascia ch'io pianga

M. Olczewska

Samson—

D289 Let the Bright Seraphim (with Trumpet obbl.)

Flora Woodman

D781 Return, Oh God of Hosts (acc. by R.A.H. Orch.)

Edna Thornton

Semele—

DB278 Oh, sleep! why dost thou leave me?

Alma Gluck

DB628 Where'er you walk

Emilio de Gogorza

Serse. (See Xerxes, page 139)

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

"HIS MASTER'S VOICE" RECORDS

HANDEL, GEORGE FREDERICK—Continued.

Serse—Continued.

| | | |
|--------|--|----------------------------|
| C1599 | Ombra mai fu (W. Organ) | Essie Ackland |
| DB133 | Ombra mai fu (Largo) <i>In Italian</i> | Enrico Caruso |
| DB506 | Ombra mai fu (Largo) (with Organ and Orch.) (81) | Kirkby Lunn |
| DB1064 | Ombra mai fu <i>Tenor</i> | T. Schipa |
| D275 | Ombra mai fu (Largo) (80) | Edna Thornton |
| D1432 | Ombra mai fu (Largo) | Chicago Symphony Orchestra |
| DB506 | Ombra mai fu (Largo) (81) | Kirkby Lunn |
| D436 | Ombra mai fu ('Cello) | Cedric Sharpe |
| DB395 | Ombra mai fu <i>Violin (with Orch.)</i> | Maud Powell |
| C1599 | Ombra mai fu (Contralto) | Essie Ackland |
| D1490 | Ombra mai fu (Contralto) | M. Olczewska |
| C1647 | Ombra mai fu ('Cello) | B. Harrison |
| DA816 | Ombra mai fu (Contralto) | M. Offers |
| C1237 | Ombra mai fu (Organ) | G. Whitaker-Wilson |
| D488 | Ombra mai fu (Violin) | Fritz Kreisler |

MISCELLANEOUS—

| | | |
|------------------------------|---|---------------------------|
| Angels ever bright and fair— | | |
| DB278 | (Soprano) | Alma Gluck |
| C271 | Cuckoo and Nightingale <i>Grand Organ</i> | Easthope Martin |
| C118 | Dead March in "Saul" | Coldstream Guards Band |
| C1303 | Harmonious Blacksmith, The (Piano) | Hambourg |
| D645 | Harmonious Blacksmith <i>Harpichord</i> | Violet Gordon Woodhouse |
| DA860 | Harmonious Blacksmith <i>Harpichord</i> | W. Landowska |
| C1500 | Honour and Arms <i>Baritone</i> | P. Dawson |
| D1300 | Hear Me, Ye Winds and Waves | Robert Radford |
| D1023 | Hornpipe; (b) Rigaudon (arr. Hamilton-Harty) (Piano acc.) | Violin Isolde Menges |
| D967 | Lord is a Man of War ("Israel in Egypt"—Handel) | Radford and Dawson |
| B1003 | Menuet in F Major <i>Violin</i> | Marjorie Hayward |
| D1527 | Overture in D Minor (Arr. Elgar) | London Symphony Orchestra |
| D1023 | Passacaglia (arr. Hamilton-Harty) (Piano acc.) | Violin Isolde Menges |
| D1023 | Rigaudon; (a) Hornpipe (arr. Hamilton-Harty) (Piano acc.) | Violin Isolde Menges |
| DB674 | Sonata No. 6—(a) Adagio; (b) Allegro (Piano acc.) | Violin Kubelik |
| DB350 | Sweet Bird (Soprano) (with Flute obbl.) <i>In Italian</i> | Dame Melba |

HAYDN, FRANZ JOSEPH (1737-1809) (High-dn)—Composer

Born at Rohrau, Austria, in 1737. Trained at St. Stephen's, Vienna, as a choirboy. In 1760 he became vice-capellmeister to Prince Esterhazy, for whom he wrote many of his most famous Symphonies and Quartets. After the Prince's death he visited England where he first obtained recognition. He wrote many of his works for the English. On his return to Austria he composed "The Creation," and died at Vienna in 1809.

| | | |
|-------------|--|---|
| D1518-20 | Concerto for 'Cello | G. Suggia and Orchestra |
| C1470 | Emperor Quartet—Theme and Variations | Virtuoso String Quartet |
| DB1055 | Emperor Quartet—Andante | Elman String Quartet |
| DA200 | Minuet in D (No. 2) <i>Violin</i> | Mischa Elman |
| DB250 | Quartet in D Major (Op. 64, No. 5) (Adagio cantabile—2nd Movement) | Flonzaley Quartet |
| DB250 | Quartet in D Major (Op. 64, No. 5) (Allegro moderato) (Haydn) | Flonzaley Quartet |
| DB1146-7 | Quartet in D Minor (Op. 76, No. 3) | Elman String Quartet |
| D1075-D1077 | Quartet in G Major (Op. 76, No. 1) (Complete on 3 records) | Budapest String Qte. |
| DB837 | Quartet in G Major (Op. 77) (Two Movements) | Flonzaley Quartet |
| D1213 | Rolling in foaming billows ("Creation") (Bass) | Radford |
| D1205 | Rondo in C Major No. 72 | Virtuoso String Quartet |
| D1668-71 | Symphony No. 1 in D Major ("The Clock") (With Album) | Toscanini and New York Philharmonic Orchestra |
| C1608-10 | Symphony No. 2 in D Major ("London") | Barbirolli's Chamber Orchestra |
| DA895-6 | Trio in G Major (Four Parts) | Casals-Cortot-Thibaud |
| D775 | With verdure clad ("Creation") (Soprano) | Florence Austral |

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6. If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

Composers

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"GREATEST ARTISTS—FINEST RECORDING!"

HUMPERDINCK, E. (1854-1922)—Composer.—See "Hansel and Gretel"

IRELAND, JOHN (1879-)—Composer

B1816 If there were dreams to sell (*Piano acc.*) (*Baritone*)
E3 Sea Fever (*Baritone*)

George Baker
Fraser Gange

LALO (Lah-low)—Composer.—See "Roi d'Y's"

Symphony Espagnole—

DB224 See Elman (Red Label Section)

LEHMANN, LIZA (1862-1918)—Composer.—See "In a Persian Garden"

DA474 Bonnie Wee Thing

John McCormack

E533 On the day I get to Heaven (*Baritone*)

J. Brownlee

04045 Snowdrops (Key E)

Butt and Rumford

Single-sided Dark Blue Label

LEONCAVALLO, RUGGIERO (1858-1919)—Composer

See "Boheme," "Pagliacci," "Zaza"

DK104 Deux serenades, Les (*with Violin*) *In French*

Caruso and Elman

Mattinata—See "'Tis the Day"

DA351 Meriggia In Italian

Titta Ruffo

'Tis the Day—

DA332 In Italian (*Mattinata*)

Giovanni Martinelli

DA1008 In Italian (*Mattinata*)

Aureliano Pertile

DA463 In Italian (*Mattinata*)

Dmitri Alexeievitch Smirnoff

B3028 Zingari I.

De Groot Trio

LISZT, FRANZ (1811-1886) (List)—Composer

Born at Raiding, in Hungary, in 1811. He played in public at the age of nine, and was sent to Vienna, and afterwards to Paris to study music. He made a tour of Vienna, Germany and England, and then became a teacher and director of operas and concerts at Weimar until 1861. In 1865 he received minor orders in the Roman Church, and in 1886 died at Baireuth.

C1454 Au bord d'une source *Piano*

M. Hambourg

DB1167 Campanella, La (Paganini-Liszt) *Piano*

I. J. Paderewski

C1636 Campanella, La

M. Hambourg

D1489 Campanella, La

M. Levitzki

DB643 Caprice poetique (La Leggerezza) *Piano*

Cortot

D1140 Concert Etude No. 3 in D Flat

Lamond

B2487 Consolation 'Cello

B. Sharpe

DA827 Dance of the Gnomes

Rachmaninoff

E338 Dedication (Love Song) (Schumann-Liszt) *Piano*

Wilhelm Backhaus

DB1282 Etude in D Flat

Harold Bauer

D1621 Etude de Concert in D Flat, No. 3 *Piano*

Frederic Lamond

C1351 Fantasia and Fugue on B.A.C.H. *Organ*

G. Weitz

DB378 Hark! Hark the Lark (Schubert-Liszt)—*Piano*

Paderewski

Hungarian Fantasia for Piano and Orchestra—

D1306 Pts. I. and II.

De Greef and the Royal Albert Hall Orch.

D1307 Pts. III. and IV.

De Greef and the Royal Albert Hall Orch.

C1276 Hungarian Rhapsody No. 2

Hambourg

DB1042 Hungarian Rhapsody No. 2

Cortot

DB1296 Hungarian Rhapsody No. 2

Philadelphia Symphony Orchestra

DB1013 Hungarian Rhapsody No. 2

Backhaus

DB381 Hungarian Rhapsody No. 2

Paderewski

D1383 Hungarian Rhapsody No. 6

M. Levitzki

B2667 Hungarian Rhapsody No. 8

M. Hambourg

B2753 Hungarian Rhapsody No. 11

M. Hambourg

D1093 Hungarian Rhapsody No. 12

de Greef

C1661 Hungarian Rhapsody No. 14

M. Hambourg

There are some splendid Records in the Historical Section, which should not be overlooked by the music lover.

"HIS MASTER'S VOICE" RECORDS

LISZT, FRANZ—Continued.

- EB10 Liebestraum
 DB926 Liebestraum (No. 3) *Piano*
 C1307 Liebestraum (No. 3) *Piano*
 B2937 Love's Dream
 DB1105 Paraphrase de Concert ("Rigoletto") *Piano*
 D1625 Polonaise No. 2 (In Two Part)
 D1616-17 Preludes, Les (Symphonic Poem)
 C1439 Rakoczy March *Piano*
 DB929 Waldesrauschen
- Victor Symphony Orchestra
 Wilhelm Backhaus
 Mark Hambourg
 Melville and Oldham
 Cortot
 Berlin Opera Orchestra
 London Symphony Orchestra
 M. Hambourg
 Backhaus

MACDOWELL, EDWARD ALEXANDER (1861-1907)—Composer

- B2690 In Autumn
 B2690 To a Water Lily
 B2690 To a Wild Rose
- Victor Oloff Sextet
 Victor Oloff Sextet
 Victor Oloff Sextet

MASCAGNI, PIETRO (1863-) (Mas-kahn-ye)—Composer

See "Cavalleria Rusticana," "Iris,"

MASSENET, JULES EMILE FREDERIC (1842-1912) (Mahss-n-neh)—Composer

Jules Massenet was one of the best known of modern French composers. He composed prolifically for the lyric stage, the orchestra, the voice, and the piano.

See "Cid," "Cleopatre," "Herodiade," "Manon," "Thais," "Werther."

- DA212 Crepuscule (*Soprano*) Galli-Curci

Elegie (Song of Mourning)—

- DK103 (*Tenor*) Violin
 DA449 (*Soprano*) Violin
 E439 (*Baritone*)
 DB1052 (*Soprano*)
 B3108 (*Soprano*)
- Caruso and Elman
 Gluck and Zimbalist
 J. Brownlee
 R. Ponselle
 E. Danieli

MENDELSSOHN-BARTHOLDY, FELIX (1809-1847) (Men-d'l-sohn)—Composer

Born at Hamburg in 1809. Showed great promise as a musician when a child, writing his finest work, the Overture to "A Midsummer Night's Dream," at the age of 17. Travelled in other countries, including England, Scotland, and Italy. He died at Leipzig in 1847.

- DA382 Auf Flugeln des Gesanges (Op. 34, No. 2) (*Piano acc.*) (*Soprano*) Frieda Hempel
 Bees' Wedding—See "Spinning Song"
 B2433 Bees' Wedding (Op. 6)
 D1303 Bees' Wedding
 DA210 Canzonetta from Quartet in E Flat (Op. 12, No. 2)—
 DB288 Concerto in E Minor (Op. 64)—Finale (*Piano acc.*) Violin
 DB391 Concerto in E Minor—Finale Violin
 DB997-1000 Concerto in E Minor (Op. 64) for Violin Kreisler and Berlin Opera Orchestra
 D969-971 Concerto No. 1 in G Minor, for Piano and Orchestra—See Moiseiwitch (Page 85)
 E478 Dawn ("Songs Without Words") *Piano*
 Moiseiwitsch

Elijah—

- D1144 For He shall give His Angels
 D1032 Hear ye, Israel
 B2627 Hear Ye, Israel *Boy Soprano*
 C481 Introduction (Overture)
 C1631 O rest in the Lord
 DB302 O rest in the Lord
 DB504 O rest in the Lord
 DA393 Then shall the righteous shine
 D1144 Yet doth the Lord (Octet)
 D1299 Fingal's Cave—Overture
 C1329 Hear my prayer
- Royal Choral Society
 F. Austral
 E. Lough
 P. Dawson
 E. Ackland
 L. Homer
 K. Lunn
 E. Williams
 Austral, Thornton, etc.
 St. Louis Symphonic Orchestra
 Temple Church Choir

All Speeds are 78 unless otherwise indicated.
 For Prices of Records, see page ii.

Composers

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"GREATEST ARTISTS—FINEST RECORDING!"

MENDELSSOHN-BARTHOLDY—Continued.

Hymn of Praise—

- | | | | |
|--------|--|-------------------------|---------------------|
| E478 | Hunting Song (Op. 19, No. 3) | Piano | Moiseiwitsch |
| DB478 | I waited for the Lord | | A. Gluck-L. Homer |
| C1398 | I Waited for the Lord | | Temple Church Choir |
| DB478 | I waited for the Lord ("Hymn of Praise") | (Soprano and Contralto) | Gluck and Homer |
| D1300 | I'm a roamer | (Bass) | Robert Radford |
| DB1000 | May breeze ("Song without words") | | F. Kreisler |

Midsummer Night's Dream—

- | | | | |
|---------|----------|------------|-----------------------------------|
| D1034 | Nocturne | In 2 Parts | Royal Albert Hall Orch. |
| D1626-7 | Overture | In 3 Parts | San Francisco Symphonic Orchestra |
| D1627 | Scherzo | | San Francisco Symphonic Orchestra |
| D1671 | Scherzo | | New York Philh. Orch. |

Wedding March—

- | | | |
|--------|---------------------------------|----------------------------------|
| D1568 | Orchestra | San Francisco Symphony Orchestra |
| D166 | Orchestra | Royal Albert Hall Orchestra |
| C1271 | Organ | H. Dawson |
| C1398 | O Come, Everyone that Thirsteth | Temple Church Choir |
| C1329 | Oh, for the wings of a dove | E. Lough and Temple Church Choir |
| DB351 | (Soprano) | Dame Nellie Melba |
| DB1216 | On Wings of Song | Violin Jascha Heifetz |
| D1283 | On Wings of Song | (Tenor) T. Davies |
| C1439 | On Wings of Song | (Piano) M. Hambourg |
| D1423 | Quartet in E Flat (Canzonetta) | Budapest Quartet |
| D166 | Ruy Blas—Overture | Royal Albert Hall Orch. |
| B2433 | Songs without words (Four) | Hambourg |

Songs without words—

- | | | | |
|-------------------------------------|-------------------------------|-------|-----------------------------|
| No. 30 Spring Song (Op. 62, No. 6)— | | | |
| B103 | Band | | Coldstream Guards Band |
| E156 | String Quartet | | Philharmonic String Quartet |
| B858 | Violin | | Marjorie Hayward |
| DA470 | Spinning Song, No. 34 | Piano | Ignace Jan Paderewski |
| DA996 | Spinning Song (Op. 67, No. 4) | Piano | Serge Rachmaninoff |
| DA361 | Spring Song (Op. 62) | | Olga Samaroff |
| B2433 | Spring song | | Hambourg |
| B2687 | Spring Song | | Loughborough Carillon |
| B2404 | Spring song (Instrumental) | | Florentine Quartet |

St. Paul—

- | | | |
|----------|---|------------------------|
| DB449 | Be thou faithful | E. Williams |
| DB415 | But the Lord is mindful | E. Schumann-Heink |
| E451 | There shall a star | Chapels Royal Choir |
| DB1072-5 | Trio in D Minor (Complete with album) | Cortot-Casals-Thibaud |
| D2878 | War March of the Priests ("Athalie") | Coldstream Guards Band |
| | Wedding March—See "Midsummer Night's Dream" | |

MEYERBEER, GIACOMO (1791-1864) (My-er-bear)—Composer

See "Africana," "Dinorah," "Huguenots," "Prophet," "Robert le Diable."

MOUSSORGSKY, MODESTE PETROVICH (1835-1881)—Composer

See "Boris Godounov"

- | | | |
|-------------------|--|-------------------------|
| D146 | Gopak | Royal Albert Hall Orch. |
| Song of the Flea— | | |
| DB932 | (Bass) | Th. I. Chaliapin |
| C1579 | (Bartitone) | P. Dawson |
| D271 | (Bass) | Robert Radford |
| DB101 | Still is the Forest (from "Songs and Dances of Death") | Chaliapin |

LABELS—B and EA (10-inch Plum)
C (12-inch Plum)

E (10-inch Black)
D and ED (12-inch Black)

"HIS MASTER'S VOICE" RECORDS

MOZART, WOLFGANG AMADEUS (1756-1791) (Moh-ts-art)—Composer

Born in 1756 at Salzburg, he was the son of a musician and teacher. Produced and conducted his opera "Mitridate," in 1770. Wrote "Flauto Magico" in spite of failing health, produced in 1791, and died some months later.

See "Cosi Fan Tutte," "Don Giovanni," "Flauto Magico" ("Magic Flute"), "Impressario," "Nozze di Figaro," "Re Pastore."

DA1046 Alleluja (from motet "Exultate") S. Onegin
D476 Concerto for Harp and Flute—First Movement (*Piano acc. by Maurice Lefarge*)

DB815-818 Concerto in D No. 4, for Violin (Complete)—See Kreisler (Celebrity Section)
C1533 Flute Concerto (Andante-Finale) Ada Sassoli and John Lommone

D1624 German Dances Berlin Opera Orchestra

C1448 Organ Fantasia (2 parts) Dr. H. Darke

Quartets—

DB249 D Major—Andante Flonzaley Quartet

DA947-9 D Major (Complete in 6 parts) Flonzaley Quartet

DB254 D Major—Minuet Flonzaley Quartet

DB252 G Major—Finale Flonzaley Quartet

D1387-9 Quartet in B Flat ("The Hunt") Budapest String Quartet

Requiem Mass—

D1147 { Requiem Aeternam Philharmonic Choir and Orchestra
(a) Kyrie Eleison Philharmonic Choir and Orchestra

D1148 { Domine Jesu Christe Philharmonic Choir and Orchestra

Hostias Philharmonic Choir and Orchestra

D1149 { (a) Agnus Dei (b) Lux Aeterna Philharmonic Choir and Orchestra

Cum Sanctus Philharmonic Choir and Orchestra

B2492 Rondo alla Turca (*Piano*) U. Bourne

DB292 Rondo in G Major (arr. Kreisler) (*Piano acc.*) Violin Jasch: Heifetz

DA557 Schläfe, mein Prinzchen—Wiegenlied (*Soprano*) Frieda Hempel

C1655-7 Serenade—"A Little Night Music" Birbirolli's Orchestra

C1247-3 Sonata in B Flat (Complete) Bourne-Hayward

D1359-62 Symphony in C No. 41 ("Jupiter") (Complete with Album) London Symphony Orchestra

C1347-9 Symphony in G Minor No. 40 (Complete) Covent Garden Orchestra

D1448-50 Symphony in E Flat No. 39 (Complete) Berlin Orchestra

C1686-8 Symphony in D Major (Complete) Vienna Philharmonic Orchestra

DA860 Turkish March (Harpichord) W. Landowska

PALESTRINA—Composer—See Westminster Choir.

DB844 Laudate Dominum Sistine Choir

DA626 Exultate Deo Sistine Choir

PALMGREN, SELIM—Composer

B1722 Evening Whispers *Piano* Una Bourne

B1911 Finnish Rhythms *Piano* Una Bourne

B1722 Menuet Celebre (Mozart-Palmgren) *Piano* Una Bourne

PONCHELLI—Composer—See "Gioconda"**PUCCINI, GIACOMO (1858-1924) (Poo-chee-nee)—Composer**

See "Boheme," "Fanciulla del West," "Gianni Schicchi," "Madame Butterfly," "Tosca," "Manon Lescaut," "Suor Angelica."

C1413 Potpourri Parts 1 and 2 Marek Weber and His Orchestra

PURCELL, HENRY (1658-1695)—Composer

Born at Westminster in 1658. His father was a choirman in the Abbey and Chapel Royal. He was trained as a choirboy in this chapel, and at the age of 22 became organist at the Abbey. Two years later Charles II. made him organist of the Chapel Royal, too. He wrote a great deal of church music, and several dramatic works, including "Dido and Aeneas," also some instrumental pieces. He died at the early age of 37, and was buried at Westminster Abbey.

E354 Hark the echoing air (*Piano acc.*) (*Soprano*) Elsie Suddaby

B152 Nymphs and Shepherds *Whistling* Chas. Capper

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Composers

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"GREATEST ARTISTS—FINEST RECORDING!"

PURCELL, HENRY—Continued.

- E483 Passing by (*Ba itone*) John Brownlee
 D1045 Soul of the world Leeds Festival Choir
 E354 When I am laid in earth ("Dido and Aeneas") (*Piano acc.*) Elsie Suddaby

RACHMANINOFF, SERGEI (1873-) (Rackh-man-nee-noff)—Composer See "Aleko."

- DA372 Arlesienne, L'—Minuet (Bizet, arr. Rachmaninoff) Rachmaninoff
 DA644 Before my window (Op. 26, No. 10) J. McCormack
 DB1333-37 Concerto in C Minor (Op. 18)—See Rachmaninoff (Celebrity Section)
 DA827 Etude Tableau in A Minor (Op. 39) Rachmaninoff
 DA680 How fair this spot (Op. 21, No. 7) J. McCormack
 DA752 Lilac (*Tenor*) Smirnoff
 DA815 Marguerite (*Violin*) Kreisler
 DA457 O cease thy singing, maiden fair (Op. 4, No. 4) (*Violin obbl.*) McCormack and Kreisler
 DB845 Polichinelle (Op. 3) *Piano* Rachmaninoff
 Preludes—
 C1292 C Sharp Minor Hambourg
 DA996 C Sharp Minor *Piano* Rachmaninoff
 DB410 G Major (Op. 32, No. 5) *Piano* Rachmaninoff
 DB410 G Minor (Op. 23, No. 5) *Piano* Rachmaninoff
 DA372 Serenade (Op. 3, No. 5) *Piano* Rachmaninoff
 DA680 To the children (Op. 26, No. 7) J. McCormack
 DA457 When night descends (*Tenor*) (*Violin obbl.*) McCormack and Kreisler

RAVEL, MAURICE—Composer

- DB643 Jeux d'eau (The Fountain) *Piano* Alfred Cortot
 D1648 Jeux d'eau B. Moissawitsch

RIMSKY-KORSAKOV, NICHOLAS ANDREIEVITCH (1844-1908) (Rim-ski Kor-sa-kof)— Composer—See "Coq d'or," "Sadko," "Snow Maiden" (or "Snyegouroitchka").

- D1491 Czar Sultan—Suite No. 3 Parts 1 and 2 London Symphony Orchestra
 ED9 Flight of the Bumble Bee Chicago Symphony Orchestra
 DB1103 Prophet, The (Op. 49) (C Major) (*In Russian*) (*Bass*) Th. I. Chaliapin
 Scheherazade—
 DA272 Dance Arabe F. Kreisler
 DA696 Dance Orientale F. Kreisler
 C1287-8 Four Parts Covent Garden Orchestra
 D1436-40 Complete in 10 parts with Album Philadelphia Orchestra

RONALD, SIR LANDON—Composer

Sir Landon Ronald was born in London in 1873, and entered the Royal College of Music at the age of thirteen. Five years later, after some varied preliminary experience, he was appointed *maestro al piano* at the Italian Opera, Covent Garden. Since then Sir Landon Ronald has climbed high on the ladder of fame; was for a long time Melba's accompanist, has composed nearly 200 songs and several orchestral pieces.

See also Royal Albert Hall Orchestra.

- 03155 Believe me, if all those endearing young charms (Sir Landon Ronald) *acc. by Composer*
 Single-sided Dark Blue Label (Key E Flat) (*Contralto*) Dame Clara Butt

Down in the Forest—

- DA501 (*Tenor*) John McCormack
 B724 *Violin* De Groot and the Piccadilly Orch.

O' lovely night—

- DB512 (*Cello obbl.*) (*Contralto*) Kirkby Lunn
 D119 (*Soprano-Tenor*) Rosa Buckman and Walter Hyde
 DA122 Serenade espagnole (*Tenor*) Caruso

There are some splendid Records in the Historical Section
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"HIS MASTER'S VOICE" RECORDS

ROSSINI, GIOACHINO ANTONIO (1792-1868) (Ros-see-nee)—Composer

Born at Pesaro, Italy, 1792. In 1816 produced his finest of comic operas, the "Barber of Seville." In the next eight years he wrote twenty operas. In 1832 he wrote his famous "Stabat Mater."

See "Barber of Seville" ("Barbiere di Siviglia"), "Semiramide," "William Tell" ("Guillaume Tell").

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|-------|-----------------------------------|---------------------|-------------------------|
| D1018 | Boutique Fantasque, La | In 2 Parts | Royal Albert Hall Orch. |
| DJ100 | Crucifixus (Messe Solennelle) | (Tenor) In Latin | E. Caruso |
| DB141 | Danza, La (Tarentella Napolitana) | (Tenor) | Enrico Caruso |
| DB120 | Domine Deus (Messe Solennelle) | (Tenor) | Enrico Caruso |
| DK123 | Mira la bianca luna | (Soprano and Tenor) | Destinn and McCormack |
| | Stabat Mater (Oratorio) | | |
| D1506 | Inflammatus | | F. Austral and Chorus |
| DB458 | Cuius Animam | | Enrico Caruso |

RUBINSTEIN, ANTON GREGORVITCH (1830-1894) (Roo-bin-stine)—Composer

See "Demon, The."

- | | | | |
|--------|-----------------------------|-------|---------------------------|
| DB332 | Kammenoi Ostrow ("Le Reve") | Piano | H. Bauer |
| B2928 | (Organ) | | Reginald Goss-Custard |
| EB10 | Kammenoi Ostrow | | Victor Symphony Orchestra |
| | Melody in F— | | |
| DA250 | (Soprano) | | Frieda Hempel |
| DA833 | (Cello) | | Casals |
| B2614 | Melody in F (cello) | | C. Sharpe |
| B858 | Romance Violin | | Helen Sealy |
| D1489 | Staccato Etude (Piano) | | M. Levitzki |
| DB1273 | Valse Caprice | | I. J. Paderewski |

SAINT-SAENS, CHARLES CAMILLE (1835-1921) (Sanh-Sahn)—Composer

Born at Paris in 1835. He was a very fine organ and piano player. His works include several operas, a large quantity of chamber music, a few symphonies, concertos and other orchestral music. Before his death in 1921 he expressed his satisfaction with the records of the Second Concerto in G Minor, and congratulated the Gramophone Company on their achievement.

See "Samson et Delila,"

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|-------|--|--|---------------------------------|
| DA519 | Bonheur est chose legere (Timbre d'Argent) | (Piano acc.) (Violin obbl. by Zimbalist) | Alma Gluck |
| | (Soprano) | | |
| | Cygne, Le (The Swan)— | | |
| D660 | 'Cello (Piano acc.) | | Cedric Sharpe |
| E518 | Grand Organ | | M. Dupre |
| B2943 | Instrumental Trio | | De Groot-D. Bor-H. Calve |
| B1230 | Violin with Piano | | De Groot |
| E17 | Violin | | Marie Hall |
| DA776 | 'Cello | | P. Casals |
| D1121 | Danse Macabre (In 2 parts) | | Philadelphia Symphony Orchestra |
| DB167 | Etude en forme de valse | Piano | Alfred Cortot |
| C1350 | Fantasia in E (Organ) | | H. Drake |
| E518 | Prelude in E Flat (Organ) | | M. Dupre |
| E481 | Song of the Nightingale (Soprano) | | E. Scotney |

For Saint-Saens Piano Records, see Historical Section.

SCARLATTI, DOMENICO (circa 1718-1777)—Composer

- | | | | |
|------|---------------------|--|-------------------------|
| | Capriccio— | | |
| D68 | Piano | | Mark Hambourg |
| | Pastorale— | | |
| D68 | Piano | | Mark Hambourg |
| | Sonatas— | | |
| E204 | A Major Harpsichord | | Violet Gordon Woodhouse |
| E537 | A Major Piano | | M. Levitzki |
| E204 | D Major Harpsichord | | Violet Gordon Woodhouse |

Operatic Records are also listed in special section under their particular opera.
For best results use only "His Master's Voice" Needles.

Composers

Sc

"GREATEST ARTISTS—FINEST RECORDING!"

SCHUBERT, FRANZ PETER (1797-1828) (Shoo-baert)—Composer

Born at Vienna in 1797. At the age of 11 he entered the court chapel, and was afterwards an undermaster in his father's school, where he wrote his famous song the "Erl King." Through his singer friend, Vogt, his songs became known to the Viennese, but he obtained very little money by them, and lived in great poverty. His works include over 600 songs, 10 symphonies, 6 masses, a great deal of chamber music, and several operas, overtures and cantatas. He gave his one and only concert on March 26th, 1828, and died the following November.

| | | |
|-----------------------|--|------------------------------|
| D1460 | Abschied | E. Gerhardt |
| DB916 | Auf dem Wasser zu singen (<i>Mezzo-Soprano</i>) | E. Gerhardt |
| Ave Maria— | | |
| DB578 | (<i>Tenor</i>) | John McCormack |
| DB425 | Violin (<i>Piano acc. by Percy B. Kahn</i>) | Mischa Elman |
| DB283 | Violin | Jascha Heifetz |
| DB396 | Violin (<i>with String Quartet and Harp</i>) | Maud Powell |
| DB1047 | (<i>Violin</i>) | Heifetz |
| D1313 | Violin | I. Menges |
| DA279 | Ballet Music ("Rosamunde"—Schubert-Kreisler) Violin | Kreisler |
| B2836 | Coronach | E. Lough-D. Norton-R. Mallet |
| B2875 | Cradle Song | E. Suddaby |
| DA706 | Das Lied im Grunen (Op. 72) (<i>Mezzo-Soprano</i>) | E. Gerhardt |
| DB1184 | Death and the Maiden (<i>Bass</i>) | Chaliapin |
| DA122-6 | Death and the Maiden quartet in D Minor with album) | Budapest Quartet |
| DA835 | Die Forelle (<i>The Trout</i>) (<i>Soprano</i>) | Gerhardt |
| DA933 | Die Liebe hat gelogen | J. McCormack |
| DB1184 | Doppelganger (<i>The Double</i>) (<i>Bass</i>) | Chaliapin |
| DB766 | Du bist die Ruh' (<i>Piano acc.</i>) (<i>Tenor</i>) | John McCormack |
| Erl King— | | |
| D1276 | (<i>Bass</i>) | Robert Radford |
| C1327 | (<i>Bass-Baritone</i>) | P. Dawson |
| D1621 | (<i>Piano</i>) | F. Lamond |
| B2875 | Faith of Spring | E. Suddaby |
| D1459 | Fischermadchen | E. Gerhardt |
| D1459 | Fischerweise | E. Gerhardt |
| D1263 | Fruhlingstraum | E. Gerhardt |
| D1459 | Geheimes | E. Gerhardt |
| DB916 | Gretchen am Spinnrade (Op. 2) (<i>Mezzo-Soprano</i>) | E. Gerhardt |
| DB1265 | Gretchen am Spinnrade | D. Giannini |
| D1262 | Gute Nacht | E. Gerhardt |
| Hark! Hark! the Lark— | | |
| DA238 | (<i>Soprano</i>) | Alma Gluck |
| B2681 | Boy-Soprano | E. Lough |
| B2686 | Baritone | J. Goss |
| DA383 | (<i>Tenor</i>) | Evan Williams |
| B2990 | (<i>Piano</i>) | M. Hambourg |
| B2686 | Hedge Rose (<i>Baritone</i>) | J. Goss |
| DA382 | Horch, Horch, die Lerch—Standchen (<i>Piano acc.</i>) (<i>Soprano</i>) | F. Hempel |
| D1461 | Im Fruhling | E. Gerhardt |
| DB1265 | Impatience (Ungeduld) | D. Giannini |
| E511 | Impatience (Ungeduld) | H. Duhan |
| DB832 | Impromptu (Op. 90, in A Flat) Piano | H. Bauer |
| DB833 | Impromptu (Op. 142, in B Flat) Piano | I. J. Paderewski |
| DB1037 | Impromptu in A Flat (Op. 142, No. 2) | Paderewski |
| DB1016 | Impromptu in A Flat (Op. 90, No. 4) | Rachmaninoff |
| DB1126 | Impromptu in B Flat (Op. 142, No. 2) 2 parts | Backhaus |
| E460 | Krahe, Die (<i>The Raven</i>) | E. Gerhardt |
| D1264 | Leierman, Der (<i>The Organ-grinder</i>) | E. Gerhardt |

LABELS—B and EA (10-inch Plum)
C (12-inch Plum)

E (10-inch Black)
D and ED (12-inch Black)

SCHUBERT—Continued.

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|-----------|--|----------------------------------|
| D1262 | Lindenbaum, Der | E. Gerhardt |
| D1462 | Litanei | E. Gerhardt |
| D1478-80 | Mass in G Major | Philharmonic Choir |
| C1279 | Marche Militaire | Covent Garden Orchestra |
| C207 | Band | Coldstream Guards Band |
| ED9 | Orchestra | San Francisco Symphony Orchestra |
| C1499 | Piano | M. Hambourg |
| B2353 | Organ | A. Meale |
| DB1125 | Piano | Backhaus |
| D1209 | Moment Musical in F Minor | Virtuoso String Quartet |
| DA776 | 'Cello | Pablo Casals |
| DB318 | Violin | Kreisler |
| DB1126 | Piano | Backhaus |
| D1461 | Musensohn | E. Gerhardt |
| E460 | Post, Die | E. Gerhardt |
| D1422-6 | Quartet in D Minor "Death and the Maiden" (with album) | Budapest Quartet |
| DBi047 | Rondo (Violin) | Heifetz |
| D1052 | Rosamunde—Ballet Music in G | R.A.H. Orchestra |
| D1462 | Rosamunde | E. Gerhardt |
| C1109 | Rosamunde Overture Pts. I. and II. | Coldstream Guards Band |
| DB857 | Rosamunde—Overture and Entr'acte | N.Y. Philharmonic Orch. |
| D1568 | Entr'acte | San Francisco Symphony Orchestra |
| D1461 | Rosenband | E. Gerhardt |
| D1460 | Schlummerlied | E. Gerhardt |
| | Schone Mullerin, Die. Song cycle see under Hans Duhan. (page 63) | |
| | Serenade (Softly through the night is calling)— | |
| DA458 | (Tenor) | McCormack |
| DA383 | (Tenor) | Evan Williams |
| B2491 | Wurlitzer Organ) | R. Foort |
| EA358 | Light Orchestra) | Salon Orchestra |
| C1112 | Serenade (Violin, Flute and Harp) | Instrumental Trio |
| E146 | Slumber song 'Cello | Cedric Sharpe |
| D1398-9 | Sonatina in G Minor (Op. 137) (Complete | De Greef-Menges |
| B2686 | Song of the Fisherman to the twin stars | J. Goss |
| | Songs (selections) see vocal section under E. Gerhardt and H. Duhan. | |
| D1390-5 | Symphony in C Major (Complete) (6 records with album) | London Symphony Orch. |
| DB947-950 | Trio in B Flat (Op. 99)—Complete on 4 records with Album | |
| | Casals, Cortot and Thibaud | |
| D1484-7 | Trout Quintet (Op. 114) (Complete with Album) | Backhaus and International Qt. |
| C1294-6 | Unfinished Symphony (In 6 Parts) | Covent Garden Orchestra |
| E511 | Ungeduld (Impatience) | H. Duhan |
| E509 | Wandern, Das | H. Duhan |
| D1263 | Wasserfluth | H. Duhan |
| D1264 | Wegweiser, Der | E. Gerhardt |
| B2686 | Whither? | J. Goss |
| DA933 | Who is Sylvia? | J. McCormack |
| B2681 | Who is Sylvia? | Master E. Lough |
| E509 | Wohin (Baritone) | H. Duhan |
| DA706 | (Mezzo-Soprano) | E. Gerhardt |
| DA634 | (Soprano) | F. Hempel |
| DB1184 | Wraith, (Doppelganger) (Bass) | Chaliapin |

The library edition of "Opera at Home" is indispensable to lovers of opera. Price, 7/6.
If in doubt concerning operatic airs, consult the Opera Section of this Catalogue.

Composers

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"GREATEST ARTISTS—FINEST RECORDING!"

SCHUMANN, ROBERT ALEXANDER (1810-1856) (Shoo-mahn)—Composer

Born at Zwickau in 1810. At the age of 21 he became a student of music at Leipzig, after studying for law. He wrote a great deal for the piano, also many fine songs, a piano quintet, and four symphonies. His pianoforte works became known through the energy of his wife, Clara Wieck, who was a famous pianist. Schumann went out of his mind, and died two years later in a private asylum near Bonn, in 1856.

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| DB376 | Aufschwung <i>Piano</i> | Paderewski |
| C1636 | Aufschwung (Soaring) | M. Hambourg |
| DB1252-4 | Carnaval (Op. 9) (Complete in 6 Parts) | Alfred Cortot |
| DB1059-62 | Concerto in A Minor (Op. 54) 4 records with album | A. Cortot and Orch. |
| DA557 | Du meine Seele—Widmung (Op. 25) No. 1 (<i>Soprano</i>) | Frieda Hempel |
| DB1039 | Evening Song (<i>cello</i>) | P. Casals |
| B2320 | Evening Song | String Ensemble |
| D1280 | Grillen ("Whims") | Moiseiwitsch |
| E439 | I'll not complain (Ich grolle nicht) | J. Brownlee |
| DB1282 | In the Night | Harold Baur |
| DB858 | Novellette <i>Piano</i> | De Pachmann |
| DB252 | Quartet in A Major (Op. 41, No. 3) (Assai agitato) | Flonzaley Quartet |
| DB249 | Quartet in A Minor (Scherzo) <i>Instrumental</i> | Flonzaley Quartet |
| DB1191-4 | Quintet in E Flat (Op. 44) (with Album) | Gabrilovitch-Flonzaley Quartet |
| DA395 | Return of Spring (<i>Tenor</i>) | Evan Williams |
| DB1122 | Romance in A Major | F. Kreisler |
| E313 | Spring Night, A (<i>Piano acc.</i>) (<i>Tenor</i>) | Ben Davies |
| | Traumerei— | |
| DA428 | <i>Violin</i> | Mischa Elman |
| DA833 | <i>Cello</i> | Casals |
| B2685 | <i>Piano</i> | M. Hambourg |
| C1455 | <i>Organ</i> | E. H. Lemare |
| B2320 | Traumerei | String Ensemble |
| DB933 | Two Grenadiers | Chaliapin |
| DB374 | Warum? <i>Piano</i> | Paderewski |
| E534 | Widmung ("Du meine Seele") (<i>Contralto</i>) | M. Olczewska |

SCRIABINE, ALEXANDER NICHOLAEVICH (1872-1914)—Composer

| | | |
|-------|-------------------------------|--------|
| DA609 | Etude Pathetique <i>Piano</i> | Cortot |
|-------|-------------------------------|--------|

SIBELIUS, JEAN (1865-)—Composer

| | | |
|-------|--|-------------------------|
| D1089 | Finlandia. (In 2 parts) | Royal Albert Hall Orch. |
| E314 | First Kiss, The (<i>Piano acc.</i>) (<i>Mezzo-Soprano</i>) | Carmen Hill |
| | Valse Triste (Op. 44)— | |
| C150 | <i>Orchestra</i> | Mayfair Orch. |
| ED5 | <i>Orchestra</i> | Chicago Symphony Orch. |
| DB396 | <i>Violin</i> | Maud Powell |

SMETANA (1824-1884)—Composer

| | | |
|--------|--|-------------------------|
| D643 | Bartered Bride—Overture Parts I. and II. | Royal Albert Hall Orch. |
| DB1130 | Bohemian Dance (<i>Piano</i>) | W. Backhaus |
| B2498 | Bohemian Polka | Una Bourne |

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"HIS MASTER'S VOICE" RECORDS

STRAUSS, JOHANN

The famous Viennese waltz composer.

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|--------|---|-----------------------------|
| D1496 | Bat, The (Paraphrase) | Benno Moiseivitch |
| DB293 | Blue Danube (<i>Soprano</i>) | F. Hempel |
| ED2 | Blue Danube | Philadelphia Orchestra |
| B2298 | Blue Danube | De Groot's Orch. |
| D1403 | Blue Danube (<i>Soprano</i>) | E. Scotney |
| B2695 | Blue Danube (<i>Organ</i>) | A. Meale |
| C1685 | Dorfschwalben | Vienna Philharmonic Orch. |
| C1393 | Gypsy Baron Selection | Kaufman's Orchestra |
| DB1140 | One lives but once (2 Parts) (<i>Piano</i>) | S. Rachmaninoff |
| D1452 | Roses of the South | Chicago Symphony Orch. |
| ED11 | Vienna Blood (Wiener Blat) | Boston Symphony Orch. |
| B2298 | Vienna Blood | De Groot's Orchestra |
| ED11 | Voices of Spring (Frühlingsstimmen) | Boston Symphony Orchestra |
| D1403 | Voices of Spring (<i>Soprano</i>) | E. Scotney |
| C1526 | Voices of Spring | Kaufman's Orchestra |
| ED2 | Tales of the Vienna Woods | Philadelphia Symphony Orch. |
| DB293 | Wine, Women and Song (<i>Soprano</i>) | F. Hempel |
| D1452 | Wine, Women and Song | Chicago Symphony Orch. |
| C1407 | Wine, Women and Song | M. Weber's Orchestra |

STRAUSS, RICHARD (1864-)—Composer. (See "Salome," page 134)

Born at Munich in 1864. He has carried the orchestra one step further than Wagner, and his best known works are his famous Symphonic Poems, of which the three "Till Eulenspiegel," "Don Juan" and "Death and Transfiguration," "Tod und Verklärung" are the most often played.

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|---------|--|---------------------------|
| DA1029 | All Souls' Day (Allerseelen) | D. Giannini |
| E51 | All Souls' Day (Op. 10, No. 8) (<i>Tenor</i>) | John Harrison |
| D1309 | Don Juan (Symphonic Poem) Pts. I. and II. | Symphony Orch. |
| D1310 | Don Juan (Symphonic Poem) Pts. III. and IV. | Symphony Orch. |
| DB1065 | Freundliche Vision (<i>Soprano</i>) | E. Schumann |
| D1094-7 | Rosenskavallier Excerpts. 4 records in album. (See page 96) | Tivoli Aug. Orchestra |
| DA632 | Standchen (Serenade) (Op. 17, No. 2) (<i>Soprano</i>) | S. Kurz |
| DB1010 | Standchen (Serenade) | E. Schumann |
| EC6 | Standchen (Serenade) | E. Scotney |
| D1418 | Till Eulenspiegels lustige Streiche (Op. 28) Pts. I. and II. | London Symphony Orchestra |
| D1419 | Till Eulenspiegels lustige Streiche (Op. 28) Pts. III. and IV. | London Symphony Orchestra |
| D1525 | Tod und Verklärung (Op. 24) Pts. I. and II. | London Symphony Orchestra |
| D1526 | Tod und Verklärung (Op. 24) Pts. III. and IV. | London Symphony Orchestra |
| D1527 | Tod und Verklärung (Op. 24) Part V. | London Symphony Orchestra |
| DA644 | To-morrow! (Morgen!) (Op. 27, No. 4) (<i>Tenor</i>) | J. McCormack |
| DB1010 | To-morrow! (Morgen!) | E. Schumann |
| DB1065 | Wiegenlied (Cradle Song) (<i>Soprano</i>) | E. Schumann |
| DA1029 | Zueignung (Devotion) (Op. 10 No. 1) | D. Giannini |

STRAVINSKY, IGOR (b. 1882)

One of the most modern and daring Russian composers, whose ballets have been performed with great success in Europe and America.

Fire Bird ("L'oiseau de Feu")—

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|---------|---|---------------------------|
| D1427 | Dance of the Firebird | Philadelphia Orchestra |
| D1521-4 | Petrouchka (Ballet Music) (Album Series 54) | London Symphony Orchestra |

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900)—Composer

Born in London in 1842. He studied music at Leipzig. In 1866 he wrote the famous "In Memoriam" Overture in memory of his father. He wrote several other overtures, including "Di Ballo," and other orchestral music, but is best known by his church music, songs and the immortal series of Comic Songs, written in collaboration with the late W. S. Gilbert.

See "Gondoliers," "H.M.S. Pinafore," "Iolanthe," "Ivanhoe," "Mikado," "Patience," "Pirates of Penzance," "Princess Ida," "Ruddigore," "Trial by Jury," "Yeomen of the Guard." (*Indicates recorded in complete form).

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|-------|--|-----------------|
| 03399 | God shall wipe away all tears (<i>Contralto</i>) | Dame Clara Butt |
| C1573 | God Shall Wipe Away All Tears (<i>Contralto</i>) | M. Carlton |

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Composers

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SULLIVAN, SIR ARTHUR SEYMOUR—Continued

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|-------|---|----------------------------------|
| B2814 | Light of the World (Yea Though I Walk) | Salisbury Cathedral Choir |
| E187 | Long Day Closes, The (Quartet) (Unacc.) | Gresham Singers |
| | Lost Chord, The— | |
| DB594 | (Baritone) | Emilio de Gogorza |
| C1599 | (Contralto) | E. Ackland |
| DB328 | (Tenor) | J. McCormack |
| C1194 | (Orchestra) | De Groot's Orchestra |
| DB133 | (Tenor) In English | Enrico Caruso |
| DB444 | (Tenor) | Evan Williams |
| B1580 | Duet | Coltham and Glynne |
| EB6 | Lost Chord (2,500 Voices) | Associated Glee Clubs of America |
| C1237 | (Organ) | Gatty Sellars |
| DA311 | My Irish Song of Songs (Tenor) | John McCormack |
| D1506 | Night is Calm (Golden Legend, The) | F. Austral and Chorus |
| C1348 | Sailor's Grave, The (Tenor) | Derek Oldham |
| C1427 | Thou'rt Passing hence (Baritone) | Peter Dawson |

TCHAIKOVSKY, PETER ILJITCH (1840-1893)—Composer

Born at Votkinsk, in Perm, Russia, in 1840. He first held a legal post until 1862, when he began to study music under Rubinstein. He composed several Operas, Ballets, Quartets, Concertos, and six Symphonies, of which the last, the "Pathetic," was a crowning triumph.

See "Casse Noisette," (Nutcracker) Suite, "Pique Dame," and "Eugen Onegin."

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|----------|--|-----------|---------------------------------|
| DB289 | Canzonetta (from Concerto Op. 35) | Violin | Jascha Heifetz |
| D1593 | Capriccio Italien (2 Parts) (Op. 45) | | Berlin State Opera Orchestra |
| D1214-16 | Casse Noisette Suite Complete | | Philadelphia Symphony Orchestra |
| C1386 | Casse Noisette Waltz and Overture (Organ) | | R. Foort |
| DB315 | Chanson sans paroles (Piano acc.) | Violin | F. Kreisler |
| DA265 | Chant sans paroles (Op. 2, No. 3) (Piano acc.) | Violin | Fritz Kreisler |
| B3094 | Chant sans paroles (Organ) | | E. O'Henry |
| B2487 | Chant sans paroles (cello) | | B. Sharpe |
| C1327 | Don Juan's Serenade (Op. 38, No. 1) (Bass-Baritone) | | Peter Dawson |
| | "1812" Overture | | |
| C137 | Band | | Coldstream Guards Band |
| C1281 | Eugen Onegin Waltz | | Covent Garden Orchestra |
| DA803 | Humoresque (Op. 10, No. 2) (Violin) | | Kreisler |
| B1844 | June (Barcarolle) (from "The Months") (Op. 37a, No. 6) | Piano | Bourne |
| D1046 | Marche Slave | | Philadelphia Symphony Orchestra |
| DB425 | Melodie | Violin | Mischa Elman |
| DB757 | Nightingale Song | | Chaliapin |
| DB910 | Nocturne in C Sharp Minor (Op. 19, No. 4) | Violin | R. Chemet |
| DA205 | None but the Weary Heart (Piano and Violin obbl. played by Marjorie Hayward) | (Soprano) | Frieda Hempel |
| E534 | Nur wer die Sehnsucht Kennt (Contralto) | | M. Olczewska |
| DB226 | Nur wer die Sehnsucht kennt | Violin | Mischa Elman |
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| D1130-3 | Piano Concerto in B Flat Minor—Complete on 4 Records with Album | | Hambourg and R.A.H. Orchestra |
| DA119 | Pimpinella (Florentine Song) (Tenor) | | Enrico Caruso |
| | Quartet in D Major (Andante Cantabile) | | |
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 DA114 Serenade de Don Juan (*Tenor*) Enrico Caruso
 DB286 Serenade melancolique (Op. 26) *Violin* Jascha Heifetz
 C1469 Sleeping Beauty—Panorama Royal Opera Covent Garden Orchestra
 C1415 Sleeping Beauty—Waltz Royal Opera Covent Garden Orchestra
 D1037-1041 Symphony No. 4 in F Minor (Op. 36) Complete with Annotated Album Royal Albert Hall Orchestra
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 D1190-4 Symphony No. 6—"Pathétique"—Complete on 5 Records with Album Symphony Orchestra
 D1216 Waltz of the flowers (In 2 Parts) Philadelphia Symphony Orchestra

THOMAS, AMBROISE (1811-1896) (Tow-mah)—See "Hamlet" and "Mignon"**VERDI, FORTUNIO GIUSEPPE FRANCESCO (1813-1901) (Vair-dee)—Composer**

Born at Roncole, near Busseto, Parma, in 1813. One of the greatest Italian composers. His famous operas always figure largely in the repertoire of the world's principal opera companies. He wrote one comic opera, "Falstaff," late in life, and a very fine Requiem Mass, which is his only really well-known non-operatic work.

See "Aida," "Ballo in Maschera," "Don Carlos," "Ernani," "Falstaff," "Forza del Destino," "Lombardi," "Macbeth," "Nabucodonosor," "Otello," "Rigoletto," "Simon Boccanegra," "Traviata," "Trovatore," "Vesperi Siciliani."

Ingemisco ("Requiem")—

DB138 (*Tenor*) In Italian

Enrico Caruso

WAGNER, RICHARD (1813-1883) (Vahg-ner)—Composer

Born at Leipzig in 1813. He sailed in a small vessel for London, and during a stormy voyage he conceived the idea of "Tristan" and "Flying Dutchman." He was not successful in London, and then went to Paris. In 1842, through influence, "Rienzi" was produced in Dresden, and with such success that "Flying Dutchman" soon followed. These operas were greeted with mingled abuse and praise, and the most celebrated and protracted controversy in musical history was launched. His last opera, "Parsifal," was produced in Bayreuth in 1882. Wagner went to Venice for his health, and died there in 1883.

See "Flying Dutchman," "Lohengrin," "Meistersinger von Nurnberg," "Parsifal," "Rheingold," "Rienzi," "Siegfried," "Tannhauser," "Tristan and Isolde," "Twilight of the Gods," and "Valkyrie."

D1631 Faust Overture (Parts 1 and 2)

D1271 Huldigungs March

London Symphony Orchestra

London Symphony Orchestra

WALLACE, WILLIAM VINCENT (1814-1865)—Composer—See "Lurline," "Maritana."**WEBER, CARL MARIA FRIEDRICH ERNEST VON (1786-1826) (Vay-ber)—Composer**

Born of a poor but aristocratic Austrian family at Eutin, near Lubeck, in 1786. Before he was 14 parts of his second opera were produced at Friedburg. In 1816 he was appointed by the King of Saxony to direct the German Opera at Dresden, and in 1820 "Der Freischutz" was given with great success in Berlin; but this was eclipsed by the first performance of "Oberon" at Covent Garden, in 1826, which had a tremendous reception. This was his last triumph, as he died a few weeks later. Weber may well be called the father of German Opera, having paved the way for Wagner.

DA855 Invitation to the Waltz *Piano*

D1285 Invitation to the Waltz

DA419 Waltz *Violin*

Cortot
Philadelphia Symphony Orchestra

Renee Chemet

WOLF-FERRARI, ERMANUS (1876-)—Composer

See "Gioielli della Madonna," ("Jewels of Madonna"),

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| 14. | Dialogue between Two Ladies | |
| 15. | Dialogues, Use of 'par,' Demonstrative Pronouns, Comparison, etc. | C.1360 |
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INDEX

- Ainley, Henry.
 Asquith, The Right Hon. H. H., M.P.
 (The Earl of Oxford and Asquith).
 Battistini, Mattia.
 Beck, The Hon. James M.
 Bernhardt, The Late Sarah.
 Boninsegna, Celestina.
 Bouchier, Arthur.
 Bourne, His Eminence Cardinal
 (Archbishop of Westminster).
 Butt, Dame Clara.
 Calve, Emma.
 Caruso, The Late Enrico.
 Chaliapin, Theodor.
 Churchill, The Right Hon. Winston,
 M.P.
 Clement, Edmond.
 Clynes, The Right Hon. J.R., M.P.
 Coleridge, The Hon. Stephen.
 Dalmores, Charles.
 De Gogorza, Emilio.
 De Lucia, The Late Fernando.
 Demuth, The Late Leopold.
 Destinn, Emmy.
 Duchene, Maria.
 Eames, Emma.
 Farkoa, The Late Maurice.
 Farrar, Geraldine.
 Fleming, The Late The Rev. Canon.
 Gadski, Johanna.
 Galvany, Maria.
 Galway, Right Hon. The Viscount,
 M.F.H.
 Gas Shells Bombardment.
 Gilibert, The Late Charles.
 Gregorian and other Roman Church
 Records.
 Grenfell, Dr., C.M.G.
 Grieg, The Late Edvard.
 Harding, The Late Warren G.
 Hempel, Frieda.
 Huguet, Giuseppina.
 Ischierdo, I.
 Joachim, The Late Prof. Joseph.
 Journet, Marcel.
 Klausen, The Late Henrik.
 Knupfer, The Late Paul.
 Kreisler, Fritz.
 Kubelik, Jan.
 Kurz, Selma.
 Lee, Lord.
 Leno, The Late Dan.
 Lloyd, Edward.
 Lloyd George, The Right Hon. D.,
 M.P.
 Long, The Late Viscount.
 Marconi, The Late Francesco.
 Maude, Cyril.
 McCormack, John.
 Meath, The Earl of.
 Melba, Dame Nellie.
 Michailova, Marie.
 Moissi, Alexander.
 Neilson, Julia.
 Nikisch, The Late Arthur.
 Pachmann, Vladimir de.
 Paderewski, Ignace Jan.
 Pankhurst, Miss Christabel.
 Patti, The Late Adelina.
 Peary, The Late Commander R.E.
 Plancon, The Late Pol.
 Powell, The Late Maud.
 Pretymann, Captain E. G.
 Renaud, Maurice.
 Roberts, Arthur.
 Roberts, The Right Hon. G. H., M.P.
 Roberts, The Late Lord, F.M., V.C.
 Roosevelt, The Late Theodore.
 Ruffo, Titta.
 Saint-Saens, The Late Camille.
 Santley, The Late Sir Charles
 Sarasate, The Late Pablo de.
 Scotti, Antonio.
 Sembrich, Marcella.
 Shackleton, The Late Sir E.
 Slezak, Leo.
 Smirnoff, Dmitri.
 Sobinoff, Leonid.
 Taft, William H.
 Tamagno, The Late Francesco.
 Terry, Fred.
 Terry, Ellen.
 Tetrizzini, Luisa.
 Tolstoi, The Late Count Leo.
 Tree, The Late Sir H. Beerbohm.
 Treloar, The Late Sir William, Bt.
 Van Rooy, Anton.
 Venizelos, His Excellency M.
 Wakefield, Sir Chas.
 Waller, The Late Lewis.
 Wedgwood, The Right Hon. J. C.,
 M.P.
 Williams, The Late Evan.
 Wilson, The Late Woodrow.

AINLEY, HENRY, Actor.

During the war Mr. Henry Ainley's recitation of Cammaert's poem "Carillon" (with Elgar's incidental music) was a feature of many concerts of a patriotic character.

- D177 12 { Carillon, Pts. I. and II.—"Sing, Belgians, Sing" (translation of Cammaert's poem. "Chantons, Belges, chantons") (Played by Symphony Orchestra, cond. by Sir Edward Elgar) (78) Elgar 1915

ASQUITH, THE RIGHT HON. H. H., M.P. (The Earl of Oxford and Asquith).

One of the outstanding figures in the political world, as a great Liberal statesman, for the last thirty years. Mr. Asquith began his career with a brilliant scholastic record. As head of the Government, it fell to Mr. Asquith's lot in 1914 to take one of the most fateful steps in the history of the country, the declaration of war against Germany. During 1914 Mr. Asquith was for a short time, until Lord Kitchener's acceptance of that post, his own War Minister. He was created a peer in 1925.

- *D379 12 { "Budget," Speech on the (Made for the Budget League, 1909) (80) 1909
RT. HON. WINSTON CHURCHILL, M.P.
"Budget," Speech on the (Made for the Budget League, 1909) (80) 1909

BATTISTINI, MATTIA, Baritone

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- DB209 12 { Bella Italia—"Per la Patria" (in Italian) (78) Goffredo-Cocchi 1908
Il mio Lionel—"Marta" (in Italian) (76) Flotow 1908
*DB207 12 { Cruda, funesta smania—"Lucia di Lammermoor" (in Italian) (78) Donizetti 1908
O Lisbona, alfin ti miro—"Don Sebastiano" (in Italian) (78) Donizetti 1908
DB214 12 { Delizia (in Italian with piano) (78) Beethoven 1908
Soir, Le (in French with piano) (78) Gounod 1908
*DB239 12 { Si puo? (Prologo)—"Pagliacci" (in Italian) (78) Leoncavallo 1908
Un nido di memorie (Prologo)—"Pagliacci" (in Italian) (78) Leoncavallo 1908
A tanto amor!—"Favorita" (in Italian) (76) Donizetti 1908
DB228 12 { Duet with PINI CORSI—"La ci darem la mano!"—"Don Giovanni" (in Italian) (78) Mozart 1907
Eri tu che macchiavi quell' anima—"Ballo in Maschera" (in Italian) (76) Verdi 1908
*DB200 12 { Duet with SILLICH—"Lo vedremo, o veglio audace—"Ernani" (in Italian) (78) Verdi 1908
Duet with JANNI—"D'acqua aspergimi—"Thais" (in Italian) (78) Verdi 1908
*DB215 12 { Duet with MOSCISCA—"Un buon servo del visconte—"Linda di Chamounix" (in Italian) (78) Masset 1908
Duet with PINI CORSI—"Da quel di che t' ho veduta—"Ernani" (in Italian) (78) Donizetti 1908
DB205 12 { Quartet with PINI CORSI, COLAZZA and SILLICH—"Oh! sommo Carlo"—"Ernani" (in Italian) (78) Verdi 1910
"Ernani" (in Italian) (78) Carlo Verdi 1907

BECK, THE HON. JAMES M.

The Hon. James M. Beck is the Solicitor-General of the United States.

From the beginning of the war, an outspoken advocate in the United State of the cause of the Allies, he came to England in 1916 to make addresses in favour of America's intervention.

This record was made of a speech he delivered a fortnight after the signing of the Armistice, at a banquet at which the Duke of Connaught presided, to celebrate the victory of the Allied cause. The speech is conceived to be a model of oratorical skill and a glowing tribute to the part played by the British Army and Navy in the Great War.

- *D366 12 { Speech, Conclusion of (at the Luncheon of The Pilgrims' Club, Nov. 28, 1918)—Celebration of American Thanksgiving Day (78) 1918
ARTHUR BOURCHIER
"Causes of the War"—Speech of Rt. Hon. H. H. Asquith, M.P., on (78) 1918

LABELS—B and C (Plum)
DJ and DK (Buff)

D and E (Black)
DM (Pale Green)

DA, DB, DR and DS (Red)
Pink (Patti)—One-sided

BERNHARDT, SARAH, Actress (1845-1922)

Sarah Bernhardt was one of the greatest actresses the modern stage has ever known. She excelled in tragedy and founded the theatre in Paris which bears her own name. During the height of her career she toured throughout Europe and America, and her death in 1922 was treated as a national calamity by the French Nation.

- *E326 10 { Phedre (*Recitation in French*) (74)
Samaritaine, La (*Recitation in French*) (74)

Recorded
Racine 1903
Rostand 1903

BONINSEGNA, CELESTINA, Soprano

One of the finest dramatic sopranos that Italy has produced in our day.

- *DB493 12 { Madre, pietosa, vergine—"Forza del Destino" (*in Italian with Chorus*) (76)
Pace, pace mio Dio—"Forza del Destino" (*in Italian*) (76)

Verdi 1908
Verdi 1908

BOURCHIER, ARTHUR, Actor

Born in 1864, and educated at Eton and Christchurch, Oxford, Mr. Arthur Bouchier began his stage career at his Alma Mater, founding the University Dramatic Society there, and playing Shakespearian roles. His professional debut was made in 1889 at Wolverhampton. For some years after Mr. Bouchier became associated with Sir Charles Wyndham at the Criterion Theatre, and in recent times has been in management for himself.

- *D372 12 { Macbeth, Dagger speech from (78)
CYRIL MAUDE
Actors' Benevolent Fund, Speech on behalf of (78)

Shakespeare 1909

— 1909

BOURNE, HIS EMINENCE CARDINAL, Archbishop of Westminster

His Eminence Cardinal Bourne is head of the Roman Catholic hierarchy in Great Britain. Cardinal Bourne has taken a leading part in educational matters in this country.

- *E158 10 { "Education," Speech on (74)
COUNT LEO TOLSTOY
"For Every Day," Thoughts from the book (*spoken*) (85)

1907
1907

BUTT, DAME CLARA, Contralto

Some biographical details will be found at the head of this artist's records in the Red Label Section.

The two records given here are of songs which Dame Clara Butt has featured at her concerts for many years. Her interpretations of them have become classic.

These records are 12-inch single-sided, Dark Blue Label.

- 03223 12 Summer Night, A (*with piano and cello*) (78)
*03222 12 Three fishers went sailing (*with piano*) (78)

Goring Thomas 1910
Hullah 1910

CALVE, EMMA, Mezzo-Soprano

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- DB124 12 { Chanson espagnole (*in Spanish with piano*) (78)
Plaisir d'amour (*in French with piano*) (78)

Yradier 1910
J. P. A. Martini 1910

- *DB638 12 { Tringles des sistres tintaient, Les—"Carmen" (*in French*) (80)
Duet with DALMORES—La-bas dans la montagne—"Carmen" (*in French*) (79)

Bizet 1908
Bizet 1908

CARUSO, ENRICO, Tencer (1873-1921)

Some biographical details will be found at the head of this artist's records in the Red Label Section. It is particularly interesting to compare these records of Caruso's early art with the more mature rendering in the Red Label Section.

- *DB130 12 { Ah! fuyez douce image (*Air*); Je suis seul (*Recit.*)—"Manon" (*in French*) (78)
Fleur que tu m'avais jetée, La—"Carmen" (*in French*) (81)

Massenet 1911
Bizet 1909

- *DB112 12 { Ah! sì, ben mio coll' essere—"Trovatore" (*in Italian*) (82)
O tu, che in seno agli angeli—"Forza del Destino" (*in Italian*) (81)

Verdi 1907
Verdi 1909

- DA549 10 { Amor ti vieta di non amar—"Fedora" (*in Italian with piano*) (74)
Celeste Aida, forma divina—"Aida" (*in Italian with piano*) (75)

Giordano 1903
Verdi 1903

CARUSO, ENRICO, Tenor—Continued

| | | | | |
|------------------------|----|--|--------------|------|
| DB113 | 12 | Cielo e mar!—"Gioconda" (in Italian with piano) (78) | Ponchielli | 1906 |
| | | Che gelida manina—"Bohème" (in Italian) (78) | Puccini | 1906 |
| DB696 | 12 | Cielo e mar!—"Gioconda" (in Italian) (81) | Ponchielli | 1911 |
| | | Lolita—Serenade Espana (in Spanish) (81) | Buzzi-Peccia | 1908 |
| DA547 | 10 | Cielo e mar!—"Gioconda" (in Italian with piano) (74) | Ponchielli | 1902 |
| | | E lucevan le stelle—"Tosca" (in Italian with piano) (75) | Puccini | 1902 |
| *DB159 | 12 | Com'è gentili—"Don Pasquale" (in Italian with piano) (78) | Donizetti | 1906 |
| | | M' appari tutt' amor—"Martha" (in Italian) (78) | Flotow | 1906 |
| DA550 | 10 | Dai campi, dai prati—"Mefistofele" (in Italian with piano) (75) | Boito | 1903 |
| | | Giunto sul passo estremo—"Mefistofele" (in Italian with piano) (74) | Boito | 1902 |
| DA113 | 10 | Di quella pira—"Trovatore" (in Italian) (78) | Verdi | 1910 |
| | | Lasciati amar (in Italian) (78) | Leoncavallo | 1913 |
| DA561 | 10 | Donna e mobile, La—"Rigoletto" (in Italian) (82) | Verdi | 1910 |
| | | Ora e per sempre addio—"Otello" (in Italian) (81) | Verdi | 1910 |
| DB121 | 12 | Eternamente (in Italian) (81) | Mascheroni | 1911 |
| | | Manella mia (Neapolitan song) (in Italian) (78) | Valente | 1913 |
| *DB140 | 12 | Fenesta ca lucive e mo' non luce (Neapolitan song) (in Neapolitan) (78) | Barthelemy | 1906 |
| | | Triste ritorno—Romanza (in Italian) (78) | Tosti | 1906 |
| *DB129 | 12 | Ideale—Romanza (in Italian) (80) | Donizetti | 1906 |
| | | Spirito gentil—"Favorita" (in Italian) (78) | Donizetti | 1907 |
| *DB700 | 12 | In terra solo—"Don Sebastiano" (in Italian) (82) | Giordano | 1907 |
| | | Un di all' azzurro, spazio guardai profondo—"Andrea Chenier" (in Italian) (82) | Leoncavallo | 1902 |
| *DA546 | 10 | Mattinata (in Italian with piano acc. by composer) (75) | Leoncavallo | 1902 |
| | | Vesti la giubba—"Pagliacci" (in Italian with piano) (75) | Verdi | 1912 |
| DB137 | 12 | Ma se m'è forza perdersi—"Ballo in Maschera" (in Italian) (78) | Gomez | 1912 |
| | | Quando nascesti tu—"Lo Schiavo" (in Italian) (78) | Tosti | 1903 |
| DA548 | 10 | Mia canzone, La (in Italian with piano) (75) | Denza | 1902 |
| | | Non t'amo più (in Italian with piano) (75) | Franchetti | 1909 |
| *DA543 | 10 | No, non chiuder gli occhi vaghi—"Germania" (in Italian) (78) | Franchetti | 1909 |
| | | Studenti udite—"Germania" (in Italian) (78) | Franchetti | 1902 |
| DA544 | 10 | No, non chiuder gli occhi vaghi—"Germania" (in Italian with piano) (75) | Franchetti | 1902 |
| | | Studenti udite—"Germania" (in Italian with piano) (75) | Mascagni | 1902 |
| *DA545 | 10 | O Lola, ch' ai di latti la cammisa—"Cavalleria Rusticana" (in Italian with piano) (74) | Mascagni | 1908 |
| | | Viva il vino spumeggiante—"Cavalleria Rusticana" (in Italian with piano) (77) | Verdi | 1911 |
| *DB126 | 12 | Parmi veder le lagrime—"Rigoletto" (in Italian) (80) | Donizetti | 1911 |
| | | Una furtiva lagrima—"Elisir d' Amore" (in Italian) (78) | Tosti | 1912 |
| DA118 | 10 | Parted (in English) (78) | Tosti | 1909 |
| | | Pour un baiser (in French) (82) | Verdi | 1910 |
| *DK115 | 12 | Celeste Aida, forma divina—"Aida" (in Italian) (78) | Verdi | 1910 |
| | | Duet with HOMER—Gia i sacerdoti adunansi—"Aida" (in Italian) (80) | Verdi | 1910 |
| *DK116 | 12 | Salut, demeure, chaste et pure—"Faust" (in French) (78) | Gounod | 1906 |
| | | Duet with ANCONA—Del tempio al limitar—"Pescatori di Perle" (in Italian) (78) | Bizet | 1906 |
| 52345 | 10 | O dolce incanto (Il sogno)—"Manon" (in Italian with piano) (75) | Massenet | 1902 |
| Single-sided Red Label | | | | |

CHALIAPIN, THEODOR, Bass

Some biographical details will be found at the head of this artist's records in the Red Label Section.

| | | | | |
|-------|----|--|------------|------|
| DB108 | 12 | Arise, red sun (Russian folk song) (in Russian with chorus) (78) | — | 1910 |
| | | Now let us depart (Church hymn) (in Russian with chorus) (78) | Strokin | 1911 |
| DB610 | 12 | Down the Volga; (b) From under the oak (in Russian with chorus, unaccompanied) (78) | — | 1910 |
| DB611 | 12 | Merry Butterweek—"Hostile Power" (in Russian with piano) (77) | Sieroff | 1911 |
| | | Do not weep, child—"Demon" (in Russian) (78) | Rubinstein | 1911 |
| | | On the airy ocean—"Demon" (in Russian) (78) | Rubinstein | 1911 |
| DB617 | 12 | Lakme, a shadow dims your glances—Aria of Nilakantra—"Lakme" (in Russian) (77) | Delibes | 1909 |
| | | Birches, The (Little Russian Song) (in Little Russian with chorus, unaccompanied) (77) | — | 1910 |

LABELS—B and C (Plum)
DJ and DK (Buff)

D and E (Black)
DM (Pale Green)

DA, DB, DR and DS (Red)
Pink (Patti)—One-sided

CHALIAPIN, THEODOR, Bass—Continued

| | | | | |
|-------|----|--|-------------|------|
| DB403 | 12 | { Infelice! e tuo credevi—"Ernani" (in Italian) (78) | Verdi | 1912 |
| | | { Vieni, la mia vendetta—"Lucrezia Borgia" (in Italian) (78) | Donizetti | 1912 |
| DB620 | 12 | { Dubinoushk. (Russian Folk Song) (in Russian with chorus, unaccompanied) (78) | — | 1910 |
| | | { Night (Russian Folk Song) (in Russian, unaccompanied) (78) | — | 1910 |
| DB106 | 12 | { Rovine son queste, Le—Recit.; (b) Donne, che riposare—Evocazione— | Meyerbeer | 1912 |
| | | { "Roberto il Diavolo" (in Italian) (78) | Bellini | 1912 |
| | | { Ite sul colle, o Druidi—"Norma" (in Italian with chorus) (78) | — | 1912 |
| DB622 | 12 | { Tempest rages, The (in Russian, with piano) (78) | V. Sokoloff | 1910 |
| | | { Not a little autumn rain (in Russian, with chorus, unaccompanied) (78) | — | 1911 |
| DB629 | 12 | { They guess the truth—"Life for the Tsar" (in Russian) (78) | Glinka | 1908 |
| | | { Pourquoi donc se taisent les voix (in French) (78) | Glazounov | 1912 |
| DB618 | 12 | { It was high time! (Il etait temps!)—Invocation—"Faust" (in Russian) (78) | Gounod | 1910 |
| | | { Duet with MICHAILOVA—When the book shall be unsealed—Church | — | 1910 |
| | | { Scene—"Faust" (in Russian) (78) | Gounod | 1910 |

CHURCHILL, THE RT. HON. WINSTON, M.P.

Statesman, litterateur, artist, Mr. Winston Churchill has inherited all the traditional brilliance of the famous family from which he has descended.

| | | | |
|-------|----|---|------|
| *D379 | 12 | { "Budget," Speech on the (Made for the Budget League, 1909) (80) | 1909 |
| | | { RT. HON. H. H. ASQUITH, M.P. (THE EARL OF OXFORD AND ASQUITH) | 1909 |
| D380 | 12 | { "Budget," Speech on the (Made for the Budget League, 1909) (80) | 1918 |
| | | { General Election, 1918, Speech on the (80) | 1918 |
| | | { RT. HON. J. R. CLYNES, M.P. | 1918 |
| | | { General Election, 1918, Speech on the (80) | 1918 |

CLEMENT, EDMOND, Tenor

For many years leading tenor at the *Paris Opera Comique*, Clement went to New York in 1909, where he repeated his French success. It was during his stay in America that he made the following records.

| | | | | |
|--------|----|---|--------------|------|
| *DB172 | 12 | { Duet with FARRAR—Ange adorable—"Romeo et Juliette" (in French) (78) | Gounod | 1913 |
| | | { Duet with FARRAR—Lontano, lontano—"Mefistofele" (in Italian) (78) | Boito | 1913 |
| *DJ102 | 10 | { Duet with FARRAR—Au clair de la lune (in French with piano) (79) | Lully | 1913 |
| | | { FARRAR and SCOTTI | — | 1909 |
| DA211 | 10 | { Belle nuit, o nuit d'amour—"Contes d'Hoffmann" (in French) (81) | Offenbach | 1909 |
| | | { Duet with FARRAR—Nous allons partir tous deux—"Dante" (in French) (78) | Godard | 1913 |
| *DK105 | 12 | { GERALDINE FARRAR | — | 1913 |
| | | { Via! cosi non mi lasciate—"Segreto di Susanna" (in Italian) (78) | Wolf-Ferrari | 1913 |
| | | { Duet with JOURNET—Au fond du temple saint—"Pecheurs de Perles" (in French) (78) | Bizet | 1912 |
| | | { DESTINN and DUCHENE | — | 1915 |
| | | { O viens, mon doux berger—"Pique Dame" (in French) (79) | Tchaikovsky | 1915 |

CLYNES, THE RIGHT HON. J. R., M.P.

One of the leaders of the Labour Party, Mr. J. R. Clynes, who is an Oldham (Lancashire) man, has held various official positions in the Trade Union world. In the first Labour Government to take office in this country (in 1924), Mr. Clynes has occupied a prominent position, acting as Leader of the House for the Premier (Mr. Ramsay MacDonald) and holding the office of Lord Privy Seal.

| | | | |
|------|----|--|------|
| D380 | 12 | { General Election, 1918, Speech on the (80) | 1918 |
| | | { RT. HON. WINSTON CHURCHILL, M.P. | 1918 |
| | | { General Election, 1918, Speech on the (80) | 1918 |

COLERIDGE, THE HON. STEPHEN

A well-known leader of the humanitarian movement, especially as regards the humane treatment of dumb animals, the Hon. Stephen Coleridge, who was born in 1864, is a son of the late Lord Chief Justice Coleridge.

- *D837 12 { "Mercy to animals," Speech on (80) 1912
EARL OF MEATH
Message to the boys and girls of the British Empire, A (80) 1910

DALMORES, CHARLES, Tenor—See Calve, Emma (Page 174)

DE GOGORZA, EMILIO, Baritone

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- DK121 12 { Duet with EAMES—Dove prende amor ricetta, La—"Flauto Magico" (in Italian) (78) Mozart 1906
EAMES and SEMBRICH
Che soave zeffiretto—"Nozze di Figaro" (in Italian) (78) Mozart 1908

DE LUCIA, FERNANDO, Tenor (1860-1925)

A celebrated Italian tenor of a generation ago, De Lucia (born at Naples in 1860) was a favourite singer at Covent Garden for a number of years, where he first sang in 1887. He created there the role of Canio in "Pagliacci" in 1893.

In his rendering of Neapolitan songs (of which a few are represented on this list) De Lucia was a delightful and consummate artist.

The records preserved here show to what high mastery of vocal art De Lucia had attained.

- *DA124 10 { Ah! non credevi tu—"Mignon" (in Italian with piano) (78) Thomas 1908
Il mio tesoro intanto andate a consolar!—"Don Giovanni" (in Italian with piano) (78) Mozart 1908
- *DA335 10 { Luna Lu (Canzone Napolitana) (in Neapolitan) (78) Ricciardi 1909
O sole mio (Canzone Napolitana) (in Italian) (81) Di Capua 1909
- DA333 10 { Nun me guardate accchiu (in Neapolitan) (77) Gambardella 1909
Oili, oila (in Neapolitan) (77) Costa 1909
- *2-52667 10 { Se il mio nome saper voi bramate (Serenata)—"Barbiere di Siviglia" (in Italian with piano) (77) Rossini 1909
Single-sided Red Label
- DB359 12 { Fior che avevi a me tudato, Il—"Carmen" (in Italian) (79) Bizet 1908
Duet with HUGUET—Mia madre io veggio ancor—"Carmen" (in Italian) (78) Bizet 1908
- DB368 12 { Duet with HUGUET—E il sol dell' anima, la vita e amore—"Rigoletto" (in Italian) (77) Verdi 1907
Duet with HUGUET—Parigi, o cara—"Traviata" (in Italian) (77) Verdi 1907
- *DB570 12 { Duet with HUGUET—Non hai compreso un cor fedele—"Pescatori di Perle" (in Italian) (78) Bizet 1906
Duet with HUGUET—Tardi si fa, addio!—"Faust" (in Italian with piano) (78) Gounod 1907
- *DB388 12 { Trio with HUGUET and PINI CORSI—Ah! qual colpo inaspettato—"Barbiere di Siviglia" (in Italian with piano) (77) Rossini 1907
Duet with PINI CORSI—All' idea di quel metallo—"Barbiere di Siviglia" (in Italian) (77) Rossini 1907

DEMUTH, LEOPOLD, Baritone (1861-1910)

Demuth was for many years the premier baritone of the Viennese Imperial Opera House. Among his greatest roles were such Wagnerian characters as Hans Sachs and Wolfram, also Valentine in "Faust" and "Rigoletto."

- *E328 10 { Die Mainacht (in German with piano) (78) Brahms 1908
Feldeinsamkeit (in German with piano) (76) Brahms 1908
- *E323 10 { Die Uhr (in German with piano) (77) Loewe 1908
Wieder mocht' ich dir begegnen (in German with piano) (77) Liszt 1908

LABELS—B and C (Plum)
DJ and DK (Buff)

D and E (Black)
DM (Pale Green)

DA, DB, DR and DS (Red)
Pink (Patti)—One-sided

DEMUTH, LEOPOLD, Baritone—Continued

| | | | | |
|-------|----|--|----------|------|
| D812 | 12 | Erhebe dich (Rezitativ und Arie)—"Maskenball" (in German with piano) | Verdi | 1908 |
| | | Gleich sind wir beide (Monolog)—"Rigoletto" (in German) (77) | Verdi | 1909 |
| | | O heiliges Sinnbild (Valentin's Gebet)—"Faust" (in German) (77) | Gounod | 1908 |
| *D810 | 12 | Wie duftet doch der Flieder—"Meistersinger von Nurnberg" (in German) | Wagner | 1908 |
| *D809 | 12 | Furwahr es ist ein Abenteuer—"Nachtlager von Granada" (in German) | Kreutzer | 1908 |
| | | ANTON VAN ROOY | | |
| | | Abendlich strahlt—"Rheingold" (in German) (81) | Wagner | 1908 |

DESTINN, EMMY, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label

| | | | | |
|--------|----|--|-------------|------|
| *DB399 | 12 | Und ob die Wolke sie verhulle—"Freischutz" (in German) (78) | Weber | 1910 |
| | | Wie nahte mir der Schlummer—"Freischutz" (in German) (78) | Weber | 1910 |
| | | Duet with DUCHENE—O viens, mon doux berger—"Pique Dame" (in French) (79) | Tchaikovsky | 1915 |
| *DK105 | 12 | JOURNET and CLEMENT | | |
| | | Au fond du temple saint—"Pêcheurs de Perles" (in French) (78) | Bizet | 1912 |

DUCHENE, MARIA—See Destinn, Emmy, above

EAMES, EMMA, Soprano

An American *prima donna*, Madame Emma Eames was born at Shanghai and was one of the most brilliant pupils of the famous Marchesi. She made her operatic debut in Paris in 1895, and a season or two later sang successfully at Covent Garden and in New York. Her most successful roles were in modern French and Italian operas. Emma Eames retired from the operatic stage in 1910.

| | | | | |
|-------|----|---|--------|------|
| DK121 | 12 | Duet with DE GOGORZA—Dove prende amor ricetto, La—"Flauto Magico" (in Italian) (78) | Mozart | 1906 |
| | | Duet with SEMBRICH—Che soave zeffiretto—"Nozze di Figaro" (in Italian) (78) | Mozart | 1908 |
| | | | | |

FARKOA, MAURICE, Baritone (1864-1916)

A popular figure on the lighter musical stage from 1895 to 1915. As a singer he had an inimitable style, and was also well graced as an actor.

| | | | | |
|-------|----|--|----------|------|
| E325 | 10 | Le fou rire (Laughing song) (in French) (76) | | 1905 |
| | | HENRIK KLAUSEN | | |
| | | Lattersang (Laughing song) (76) | Newton | 1908 |
| *E324 | 10 | Who'll marry me? (with piano) (78) | | |
| | | ARTHUR ROBERTS | | |
| | | Where's the Count?—"Trial by Jury" (Recitation) (76) | Sullivan | 1907 |

FARRAR, GERALDINE, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label

| | | | | |
|--------|----|---|--------------|------|
| DB246 | 12 | Un bel di vedremo—"Madame Butterfly" (in Italian) (78) | Puccini | 1909 |
| | | Vissi d'arte, vissi d'amore—"Tosca" (in Italian) (78) | Puccini | 1909 |
| | | Vial così non mi lasciate—"Segreto di Susanna" (in Italian) (78) | Wolf-Ferrari | 1913 |
| DA211 | 10 | Duet with CLEMENT—Nous allons partir tous deux—"Dante" (in French) (76) | Godard | 1913 |
| | | Duet with CLEMENT—Ange adorable—"Romeo et Juliette" (in French) (78) | Gounod | 1913 |
| | | Duet with CLEMENT—Lontano, lontano—"Mefistofele" (in Italian) (78) | Boito | 1913 |
| *DJ102 | 10 | Duet with CLEMENT—Au clair de la lune (in French with piano) (79) | Lully | 1913 |
| | | Duet with SCOTTI—Belle nuit, o nuit d'amour (Barcarolle)—"Contes d'Hoffmann" (in French) (81) | Offenbach | 1909 |
| | | | | |

FLEMING, THE REV. CANON, Orator (1830-1908)

A well-known Victorian divine. Educated at Magdalene College, Cambridge, the Rev. C. Fleming was ordained in 1854. For many years he was a popular West End preacher at St. Michael's, Chester Square, London. Chaplain-in-Ordinary to King Edward VII. and Canon Precentor of York, Canon Fleming died in 1908.

- *E159 10 Bells, The (1st, 2nd, and 3rd verses and 4th verse) (78) E. A. Poe 1908
 *E160 10 { Charge of the Light Brigade, The (Recitation) (78) Tennyson 1906
 { JULIA NEILSON and FRED TERRY
 { Scarlet Pimpernel, Scene from the (76) Baroness Orczy 1907

GADSKI, JOHANNA, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- *DB661 12 { Ma dall' arido stelo divulsa—"Ballo in Maschera" (in Italian) (78) Verdi 1907
 { Morro ma prima in grazia—"Ballo in Maschera" (in Italian) (78) Verdi 1907
 *DB660 12 { Mild und leise wie er lachelt—"Tristan und Isolde" (in German) (78)
 { Inflammatius—"Stabat Mater" (in Latin) (78) Wagner 1916
 Rossini 1916

GALVANY, MARIA, Soprano

Born in 1878 at Granada, Spain, this brilliant coloratura became one of the favourites on the Continent and in South America. A few years ago she appeared at the London Coliseum with great success.

- *DB400 12 { Spargi d'amaro pianto—"Lucia di Lammermoor" (in Italian) (78)
 { Duet with RUFFO—Dunque io son—"Barbiere di Siviglia" (in Italian) (78) Donizetti 1908
 (78) Rossini 1907
 DB177 12 { Duet with RUFFO—Piangi! piangi fanciulla—"Rigoletto" (in Italian) (78) Verdi 1906
 { RUFFO and ISCHIERDO
 { Minaccie, i fieri accenti, Le—"Forza del Destino" (in Italian) (78) Verdi 1906

GALWAY, RT. HON. THE VISCOUNT, M.F.H.

The seventh holder of the title, Lord Galway was born in 1852, and educated at Eton and Christchurch. He was A.D.C. in turn to Queen Victoria, King Edward VII., and the present King. He is an authority on hunting matters and became an M.F.H. as long ago as 1876.

- *D376 12 { Hunting Calls (spoken) (78) 1913
 { DR. W. T. GRENFELL, C.M.G.
 { Adrift on an ice-floe in the Arctic Ocean (spoken) (80) 1911

GAS SHELLS BOMBARDMENT

This extraordinary record is the actual reproduction of the screaming and whistling of the shells previous to the entry of the British troops into Lille. It is not an imitation, but was recorded on the battle front. The report of the guns and the whistling of the shells is the actual sound of the Royal Garrison Artillery in action on October 9th, 1918.

- *09308 12 Gas shells bombardment (actual record taken on front line, near Lille, 1918)
 Single-Sided Black Label France, October, 1918 (78)

GILBERT, CHARLES, Baritone (1866-1913)

Charles Gilbert was for years a favourite artist at Covent Garden during the summer "grand" season.

A baritone with a voice of charming quality, and greatly gifted as an actor, M. Gilbert was equally at home in French and Italian opera, especially in *buffo* roles.

- *DB274 12 { Bois de lent oubli—"Serse" (in French) (78)
 { Quand la flamme de l'amour—"Jolie Fille de Perth" (in French) (78) Handel 1910
 *DM117 12 { Duet with MELBA—Ange est venu, Un (in French) (80) Bizet 1910
 { Duet with MELBA—Per valli, per boschi (in Italian) (80) Bemberg 1907
 Blangini 1907

LABELS—B and C (Plum)
 DJ and DK (Buff)

D and E (Black)
 DM (Pale Green)

DA, DB, DR and DS (Red)
 Pink (Patti)—One-sided

THE GREGORIAN AND OTHER ROMAN CHURCH RECORDS

From early days there existed a musical college in connection with the Holy See in Rome. Such a college, formed to train singers for the ceremonies of the Papal Court, was in being as early as the ninth century. From it singers were provided for services in the ancient basilicas of the Church, in the Eternal City, and at a later date for the Papal functions held in the Sistine Chapel.

In the sixteenth century the choir, from the fact that it was largely used for the private services of the Pope, was known as the *Sistina Capella*.

In recent times the *Sistina Capella* has ceased to exist as a permanent institution, but is constituted, for special Papal occasions, of selected singers from the choirs of the five Roman basilicas.

Other famous ecclesiastical colleges in Rome are noted for their liturgical music, such as the Benedictines, the French College, the Augustinians, by whom some of the undermentioned records were made.

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|--------|----|---|------------|
| * E337 | 10 | Alleluja della Messa dell' Assunzione—Gregorian Chant (<i>in Latin, unacc.</i>) By Benedictines of S. Anselmo in Rome (77) | 1904 |
| | | Alleluja "Pascha Nostrum"—Gregorian Chant (<i>in Latin, unacc.</i>) By Students of French Seminary in Rome (77) | 1904 |
| * D831 | 12 | Alleluja della Messa—Fac Nos Innocuum—Gregorian Chant (<i>in Latin, unacc.</i>) By Students of French Seminary in Rome (77) | 1904 |
| | | Introitus in Assunzione B.M.V.—Gregorian Chant (<i>in Latin, unacc.</i>) By Benedictines of St. Anselmo in Rome (77) | 1904 |
| * D826 | 12 | Ave Maria—Gregorian Chant (<i>in Latin, unacc.</i>) Under direction of Baron Kanzler in Rome (77) | 1904 |
| | | Sicut Cervus—Gregorian Chant (<i>in Latin, unacc.</i>) Under direction of Baron Kanzler in Rome (Sistine Choir) (77) | 1904 |
| * D834 | 12 | Carattere Fondamentale del Canto Liturgico (Fundamental character of the Liturgical Chant) (<i>in Italian</i>) Speech by Rev. Father Pothier (77) | 1904 |
| | | Comunicazione Fatta al Congresso Internazionale Gregoriano (A record addressed to International Gregorian Congress in appreciation of the gramophone) (<i>in Italian</i>) By Baron Kanzler (77) | 1904 |
| * E336 | 10 | Cruda Mia Nemica, La—Gregorian Chant (<i>in Latin, unacc.</i>) Under direction of Baron Kanzler in Rome (Sistine Choir) (77) | 1904 |
| | | Esultate Justi—Gregorian Chant (<i>in Italian, unacc.</i>) Music executed in the Sistine Chapel, Rome, and cond. by Dom L. Perosi (77) | 1904 |
| * D829 | 12 | Discorso d'Apertura del Congresso Gregoriano (Discourse on the opening of the Gregorian Congress) (<i>in Italian</i>) By Rev. Father De Santi (77) | 1901 |
| | | Lettura al Congresso Gregoriano (L'Ecole Gregorienne) (Lecture to the Gregorian Congress) (<i>in Italian</i>) By Rev. Dom. A. Mocquereau (77) | 1904 |
| * D833 | 12 | Filae Jerusalem—Gregorian Chant (<i>in Latin, unacc.</i>)—Music executed in the Sistine Chapel, Rome, and cond. by Dom L. Perosi (77) | 1904 |
| | | Primo Responsorio Il Notturmo Dell' Ufficio di Natale—Gregorian Chant (<i>in Latin, unacc.</i>) By Augustinian Fathers in Rome (77) | 1904 |
| D832 | 12 | Introito di Pasqua—Gregorian Chant (<i>n Latin, unacc.</i>) By Students of French Seminary in Rome (77) | 1904 |
| | | Introito della Messa—"Sacerdotes Dei"—Gregorian Chant (<i>in Latin, unacc.</i>) By Students of French Seminary in Rome (77) | 1904 |
| | | Oremus pro Pontifice—Gregorian Chant (<i>in Latin, unacc.</i>) By Prof. Moresch. and Chorus of Roman Choristers (77) | 1904 |
| * D830 | 12 | Gratias Agimus Tibi—Gregorian Chant (<i>in Latin, unacc.</i>) Prof. C. Boezi and Chorus of Roman Choristers, cond. by Prof. Moreschi (77) | 1904 |
| | | | G. Capocci |

GRENFELL, DR., C.M.G.

Well known for his philanthropic work among the fishermen of the North Seas, Dr. Grenfell took his M.D. at Oxford in 1889. He was house surgeon to Sir Frederick Treves at the London Hospital, and subsequently took up medical work among the fishermen, fitting out the first hospital ship for the North Sea fisheries. He has cruised in the Arctic Ocean, and written an account of his experiences. In 1892, Dr. Grenfell visited Labrador and established schools and hospitals there for the natives.

In this record Dr. Grenfell has recounted one of his most thrilling Arctic adventures.

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|--------|----|--|------|
| * D376 | 12 | Adrift on an ice-floe in the Arctic Ocean (<i>spoken</i>) (80) | 1911 |
| | | RT. HON. THE VISCOUNT GALWAY, M.P.H. | |
| | | Hunting calls (<i>spoken</i>) (78) | 1913 |

GRIEG, EDVARD, Composer (1843-1907)

Here we have a record, made by the composer himself, of one of his most exquisite pieces, "Au Printemps" ("To the Spring"). His interpretation will interest the countless amateurs who have essayed the music.

- *D803 12 { **Au Printemps (piano)** (75) Grieg 1903
JOSEPH JOACHIM
Hungarian Dance in D Minor, No. 2 (violin with piano) (75) Brahms 1907

HARDING, The Late WARREN G. (1865-1923) (President of the United States of America, 1920-1923)

Warren Gamaliel Harding was the twenty-ninth President of the United States. His administration will largely be remembered by his constructive statesmanship in summoning the International Conference for the Limitation of Armaments on November 12th, 1921.

The address at Hoboken was to commemorate the return for burial of the bodies of American soldiers and sailors who gave their lives during the Great War. The first of these addresses was recorded at the White House a few months after the meeting of the International Conference.

President Harding's death took place with tragic suddenness at San Francisco while on a political tour in 1923.

- *D664 12 { **Address at Hoboken on return for burial of 5,212 American soldiers,**
sailors, marines and nurses, May 23, 1921 (78) 1921
Address at Washington at opening of International Conference for
Limitation of Armament, Nov. 12, 1922 (78) 1922

HEMPEL, FRIEDA, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- *DB352 12 { **Bravoura—Variations on Mozart's Ah! vous dirai-je maman? (in French)**
(78) A. Adam 1911
Oiseaux dans la charmille, Les—"Contes d'Hoffmann" (in French) (78) Offenbach 1911
- DB331 12 { **Che pur aspro al cuore—"Ratto dal Serraglio" (in Italian)** (78) Mozart 1911
Infelice, sconsolata—"Flauto Magico" (in Italian) (78) Mozart 1911
- *DB353 12 { **Deh! vieni, non tardar—"Nozze di Figaro" (in Italian)** (78) Mozart 1911
Si mi chiamano Mimi—"Bohème" (in Italian) (78) Puccini 1911
- *DB365 12 { **Der Holle rache Kocht in Meinem Herzen (Arie der Königin der Nacht)**
"Zauberflöte" (in German with orch.) (78) Mozart 1910
Schon glimmt der Weihrauch (Wahnsinns)—"Lucia di Lammermoor"
(in German) (78) Donizetti 1911
- DB455 12 { **Frag' ich mein—Arie der Rosine—I Teil—"Barbier von Sevilla" (in Ger-**
man) (80) Rossini 1911
Frag' ich mein—Arie der Rosine—II Teil—"Barbier von Sevilla" (in
German) (80) Rossini 1911
- *DB360 12 { **Juwelen—Arie—Ich gab' was drum—"Margarethe" (in German)** (78) Rossini 1911
Titania ist Herabgestiegen—Polonaise—"Mignon" (in German) (78) Gounod 1911
- *DB373 12 { **Kann mich auch an ein Madel erinnern (Monolog der Marschallin)—**
"Rosenkavalier" (in German) (78) Thomas 1911
- DB276 12 { **Oh, d'amor messaggera—Valse—"Mirella" (in Italian)** (81) R. Strauss 1910
O, beau pays—"Huguenots" (in French) (78) Gounod 1911
- *DB272 12 { **O moment enchante—"La Muette de Portici" (in French)** (78) Meyerbeer 1911
Sempre libera—"Traviata" (in Italian) (78) Auber 1911
Teurer Name!—"Caro Nome"—"Rigoletto" (in German) (78) Verdi 1911

HUGUET, GIUSEPPINA, Soprano—See De Lucia.**ISCHIERDO, I., Tenor—See Ruffo.****JOACHIM, PROF. JOSEPH, Violinist (1831-1907)**

Joseph Joachim was the great classical player of the violin in the nineteenth century. His lifelong friendship with Brahms, of whose music he was such a fine interpreter, gives particular interest to this record of one of that composer's popular Hungarian dances.

- *D803 12 { **Hungarian Dance in D Minor, No. 2 (with piano)** (75) Brahms 1907
EDVARD H. GRIEG
Au Printemps (piano) (75) Grieg 1903

LABELS—B and C (Plum)
DJ and DK (Buff)

D and E (Black)
DM (Pale Green)

DA, DB, DR and DS (Red)
Pink (Patti—One-sided)

JOURNET, MARCEL, Bass

Some biographical details will be found at the head of this artist's records in the Red Label

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|----------|----|---|-------------|------|
| Section. | | | | |
| *DB897 | 12 | { Son lo spirito che nega—"Mefistofele" (in Italian) (78) | Bioto | 1911 |
| | | { Boze pravde ti stos pasc (National Air of Serbia) (in Serbian) (78) | Jenko | 1916 |
| | | { Duet with CLEMENT—Au fond du temple saint—"Pêcheurs de Perles" (in French) (78) | Bizet | 1912 |
| *DK105 | 12 | { DESTINN and DUCHENE | | |
| | | { O viens, mon doux berger—"Pique Dame" (in French) (79) | Tchaikovsky | 1915 |

KLAUSEN, HENRIK, Actor (1844-1907)

Henrik Kristian Klausen, a Norwegian actor, born in Kopervik in 1844, lived his early days at Bergen. In 1860 he entered the School of Dramatic Art in Trondhjem. He appeared at various theatres and with Dramatic Societies in Norway and Sweden, and later made an appearance at Bjornson's Theatre in Mollergaten. From here he went to the Christiania Theatre, and in 1889 he achieved great success in the National Theatre, Christiania. Klausen won an important reputation on the dramatic stage. He was regarded as a great portrayer of character studies, but his greatest and most popular portrayals were in comedy. The most prominent of his figures in Norwegian plays were Norten Kiil in "En Folke fiende"; Gaardbruker Lundestad in "De unges Forbund"; Bishop Nikolas in "Konsemnerne"; Title part in "Peer Gynt."

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|------|----|--|---------|------|
| E325 | 10 | { Lattersang (Laughing song) (76) | Klausen | 1904 |
| | | { MAURICE FARKOA | | |
| | | { Le fou rire (Laughing song) (in French) (76) | — | 1905 |

KNUPFER, PAUL, Bass (1866-1921)

As a concert artist and interpreter of "lieder," Paul Knupfer was considered an authority, and became one of Germany's best-loved concert singers. He has recorded some of his best songs and selections from his most famous operatic roles, such as that of Sarastro in Mozart's "Magic Flute" ("Zauberflöte").

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|-------|----|---|------------|------|
| D806 | 12 | { Archibald Douglas, Pts. I. and II. (in German with piano) (78) | Loewe | 1912 |
| | | { Darauf liess ich mich werben; Ich steck an meine Hosen—"Frundsberg," Op. 14, Nos. 3 and 5 (in German) (78) | Max Zenger | 1910 |
| *D804 | 12 | { Die Werbetrommel geht durchs Land; Hell gleitet der Stern—"Frundsberg," Op. 14, Nos. 1 and 2 (in German) (78) | Max Zenger | 1910 |
| | | { Der Wanderer (in German with piano) (78) | Schubert | 1910 |
| | | { Tom der Reimer (in German with piano) (78) | Loewe | 1910 |
| *D807 | 12 | { Grad geschossen, grad geschaut; Nun hat doch so ein welcher Tropf—"Frundsberg," Op. 14, Nos. 6 and 7 (in German) (78) | Max Zenger | 1912 |
| | | { Prinz Eugen, der edle Ritter (in German) (78) | Loewe | 1912 |
| *D805 | 12 | { Herr, den ich tief im Herzen trage, Op. 4', No. 1 (in German with harmonium) (78) | Hillier | 1912 |
| | | { Wo du hingehst da will auch ich hingehen, Op. 83 (in German with harmonium) (78) | F. Rehfeld | 1912 |
| D811 | 12 | { In diesen heil'gen Hallen—"Zauberflöte" (in German) (77) | Mozart | 1910 |
| | | { Sie hat mich nie geliebt—"Don Carlos" (in German) (78) | Verdi | 1910 |
| *E327 | 10 | { In diesen heil'gen Hallen—"Zauberflöte" (in German) (77) | Mozart | 1910 |
| | | { O Isis! und Isis! welche wonne—"Zauberflöte" (in German) (76) | Mozart | 1910 |

KREISLER, FRITZ, Violinist

Some biographical details will be found at the head of this artist's records in the Red Label

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|----------|----|---|--------------------------|
| Section. | | | |
| *DB488 | 12 | { Allegretto (with piano) (78) | Boccherini-Kreisler 1911 |
| | | { Largo—"Serse" (with piano) (78) | Handel 1914 |
| *DB479 | 12 | { Chanson Louis XIII.; Pavane (with piano) (78) | Couperin-Kreisler 1911 |
| | | { Liebesfreud (with piano) | Kreisler 1911 |

KUBELIK, JAN, Violinist

Some biographical details will be found at the head of this artist's records in the Red Label

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|----------|----|------------------------------------|------------------|
| Section. | | | |
| *DB490 | 12 | { Canzonetta (with piano) (80) | Tchaikovsky 1912 |
| | | { Romance (with piano) (80) | Mozart 1912 |
| *DB496 | 12 | { Souvenir (with piano) (78) | Drdla 1912 |
| | | { Zigeunerweisen (with piano) (80) | Sarasate 1912 |

KURZ, SELMA, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label Section.

| | | | | |
|--------|----|---|-----------|------|
| *DB499 | 12 | { Bacio, II—Valse (in Italian) (78) | Arditi | 1911 |
| | | { Estasi, L.—Valse (in Italian) (78) | Arditi | 1911 |
| DA408 | 10 | { Der Vogel im Walde (in German) (77) | Taubert | 1907 |
| | | { Una voce poco fa—"Barbiere di Siviglia" (in Italian) (78) | Rossini | 1910 |
| *DB330 | 12 | { Ihr, die ihr Triebe des Herzens kennt—"Figaros Hochzeit" (in German) (78) | Mozart | 1908 |
| | | { Ombra leggera—"Dinorah" (in Italian) (78) | Meyerbeer | 1908 |
| *DB684 | 12 | { La, la, la—Arie—"Nordstern" (in German) (78) | Meyerbeer | 1910 |
| | | { Sehr ihr des Paria Tochter—Glockchen Arie—"Lakme" (in German) (78) | Delibes | 1911 |
| *DA472 | 10 | { Duet with SLEZAK—O du sussestes Madchen—"Boheme" (in German) (78) (Love Duet) | Puccini | 1910 |
| | | { Duet with SLEZAK—Sind wir Alle n?—"Boheme" Act IV. (in German) (78) | Puccini | 1910 |

LEE, LORD (formerly The Hon. A. Lee, M.P.)

An expert on naval matters, Lord Lee has recorded his views in this speech on the Navy.

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|-------|----|-------------------------------|---|------|
| *E165 | 10 | { "Navy, The," Speech on (78) | RT. HON. WALTER LONG, P.C., M.P. (the late) | 1908 |
| | | { "Home Rule," Speech on (78) | | 1908 |
| *D382 | 12 | { "Navy, The," Speech on (78) | CAPT. E. G. PRETYMAN | 1908 |
| | | { "Navy, The," Speech on (78) | | 1908 |

LENO, DAN, Comedian (1861-1904)

Probably no comedian enjoyed such a popularity, a generation ago, as Dan Leno, who for years was the life and soul of the annual pantomimes at Drury Lane, Theatre.

The songs here recorded were favourites in the comedian's repertoire. They give one an excellent idea of the style of humour that amused folk in the 'nineties.

| | | | | |
|--------|----|---|------------------|------|
| *C545 | 12 | { Going to the races (74) | — | 1900 |
| | | { Huntsman, The (74) | — | 1900 |
| *B1777 | 10 | { McGlocheil's Men (with piano) (74) | Leno | 1900 |
| | | { My wife's relations (with piano) (74) | Leno | 1900 |
| *B1779 | 10 | { Mocking Bird, The (with piano) (74) | Darnley and Leno | 1900 |
| | | { Mrs. Kelly (with piano) (74) | Darnley and Leno | 1900 |
| *B1778 | 10 | { Tower of London, The (with piano) (74) | — | 1900 |
| | | { Where are you going to, my pretty maid? (with piano) (74) | — | 1900 |

LLOYD, EDWARD, Tenor

Edward Lloyd (born in 1845) enjoyed a wonderful popularity as the leading English tenor of the concert platform from 1870 to 1900, when he retired. Two song records by him also show his gifts as a ballad singer.

| | | | | |
|-------|----|---|-------------|------|
| *D821 | 12 | { Come into the garden, Maud (with piano) (76) | Balfe | 1904 |
| | | { Lend me your aid—"Reine de Saba"—"Irene" (77) | Gounod | 1904 |
| *E330 | 10 | { If with all your hearts—"Elijah" (76) | Mendelssohn | 1904 |
| | | { Then shall the righteous shine forth—"Elijah" (with piano) (77) | Mendelssohn | 1904 |
| *D822 | 12 | { I'll sing thee songs of Araby (with piano) (78) | Clay | 1904 |
| | | { Sound an alarm—"Judas Maccabaeus" (78) | Handel | 1904 |

LLOYD GEORGE, THE RIGHT HON. D., M.P.

The name of Mr. Lloyd George will always be associated in history with that of the Great War, since he was Prime Minister from 1916 to 1922, while previous to accepting the Premiership he had founded in 1915 the Ministry of Munitions.

In the final settlement of the Peace terms, Mr. Lloyd George took a leading part as England's Premier.

This record deals with Mr. Lloyd George's now historic Budget in the Liberal Administration of 1909.

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|-------|----|--------------------------------|-------------------------------|------|
| *D381 | 12 | { "Budget," Speech on the (80) | RT. HON. J. C. WEDGWOOD, M.P. | 1909 |
| | | { Land and Labour (80) | | 1911 |

LABELS—B and C (Plum)
DJ and DK (Buff)

D and E (Black)
DM (Pale Green)

DA, DB, DR and DS (Red)
Pink (Patti)—One-sided

LONG, THE LATE VISCOUNT (formerly The Right Hon. Walter Long, M.P.)

After becoming Secretary of State for the Colonies (1916), Lord Long was appointed First Lord of the Admiralty in 1919, and received a peerage in 1921. He was a Governor of Harrow School. His death occurred in 1925.

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|-------|----|---|------|
| *E165 | 10 | "Home Rule," Speech on (78) HON. ARTHUR LEE, M.P. | 1908 |
| | | "Navy," Speech on the (78) | 1908 |
| *D383 | 12 | "Termination of Hostilities," Speech on the (General Election, 1918) (78) RT. HON. GEORGE ROBERTS, M.P. | 1918 |
| | | General Election, 1918, Speech on (78) | 1918 |

MARCONI, FRANCESCO, Tenor (1857-1920)

Marconi was unsurpassable in such operas of the older school as "Lucrezia Borgia" and "Lucia di Lammermoor," and the memory of his wonderful mellow voice will be cherished for many years to come.

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|---------|----|--|----------------|
| *052200 | 12 | Di pescatore ignobile—"Lucrezia Borgia" (in Italian with piano) (77) | Donizetti 1908 |
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- Single-sided Red Label

MAUDE, CYRIL, Actor

Mr. Cyril Maude was born in London in 1862, the son of Captain and the Hon. Mrs. Maude. His stage debut was made in America in 1883. From 1896 to 1905 he was associated with Frederic Harrison in management of the Haymarket Theatre, producing a number of plays, of which Barrie's "The Little Minister" and "Grumpy" were among the best known. Then he founded the Playhouse, which he managed until 1915.

Of recent years Mr. Cyril Maude has appeared in many American productions.

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|-------|----|--|------------------|
| *D372 | 12 | Actors' Benevolent Fund, Speech on behalf of (78) BOURCHIER, ARTHUR | — 1909 |
| | | Macbeth, Dagger speech from (78) | Shakespeare 1909 |

McCORMACK, JOHN, Tenor

Some biographical details will be found at the head of this artist's records in the Red Label Section.

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|--------|----|--|---------------|
| *DA552 | 10 | Come back to Erin (with violin and piano) (76) | Claribel 1905 |
| | | Killarney (with violin and piano) (76) | Balfe 1905 |

MEATH, THE EARL OF

The twelfth holder of the title, the present Earl was born in 1841. As founder of the Empire movement, the Earl of Meath's name has become widely known, and to his efforts is largely due the observance of Empire Day at home and in all the British Dominions.

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|-------|----|--|------|
| *D837 | 12 | Message to the boys and girls of the British Empire, A (80) THE HON. S. COLERIDGE | 1910 |
| | | "Mercy to Animals," Speech on (80) | 1912 |
| *D836 | 12 | "Empire Movement," Speech on the (80) | 1910 |
| | | "Empire Movement," Speech on the (80) | 1910 |

MELBA, DAME NELLIE, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label Section.

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|--------|----|--|-------------------|
| *DB710 | 12 | A vos jeux, mes amis—"Hamlet," Mad Scene, Pt. I. (in French) (78) | Thomas 1907 |
| | | Pale et blonde dort sous l'eau profonde—"Hamlet," Mad Scene, Pt. II. (in French) (78) | Thomas 1907 |
| *DA337 | 10 | Away on the hill there runs a stream (piano acc. by composer) (78) Landon Ronald | 1906 |
| | | Old folks at home, The (with chorus and piano) (76) | S. C. Foster 1906 |
| | | Je veux vivre dans ce reve—"Romeo et Juliette" (in French with piano) (76) (Waltz) | Gounod 1905 |
| *DB367 | 12 | Voi che sapete—"Nozze di Figaro" (in Italian) (80) | Mozart 1907 |
| | | Magdalen at Michael's Gate (with piano) (78) | Lehmann 1913 |
| *B709 | 12 | Romance (Bourget); Mandoline (in French, with piano by Prof. Lapierre) (78) | Debussy 1913 |
| | | On m'appelle Mimi—"Boheme" (in French) (79) | Puccini 1908 |
| | | Vissi d'arte—"Tosca" (in Italian) (80) | Puccini 1907 |

MELBA, DAME NELLIE, Soprano—Continued

- *DB711 12 {Pleurez, mes yeux—"Le Cid" (in French) (80) Massenet 1910
 Sevillana—"Don Cesar de Baza" (in French) (80) Massenet 1911
 *DB366 12 {Salce, salce—"Otello" (in Italian) (78) Verdi 1911
 Sola ne' miei prim' anni—"Lohengrin" (in Italian) (80) Wagner 1907
 *DM117 12 {Duet with GILBERT—"Ange est venu, Un" (in French) (80) Bemberg 1907
 Duet with GILBERT—"Per valli, per boschi" (in Italian) (80) Blangini 1907

MICHAILOVA, MARIE, Soprano

Michailova, one might say, was the first great Gramophone *prima donna*, and she was the first artist for whom the Gramophone created an international fame. The great Russian soprano has always been attached to the Marinsky Opera House, Petrograd, and in Petrograd she was born, educated, and has always lived. Although she has made many concert tours in Russia and Siberia, she has steadily refused all offers to go abroad, and hence it is only through the Gramophone that those outside Russia can hear her silvery voice.

- *E11 10 {Ave Maria (in Russian with violin obbl. and orch.) (76) Gounod 1905
 Angels guard thee—"Jocelyn" (in Russian with piano and violin) (75) Godard 1905
 *E185 10 {Let joy abide (Russian folk song) (in Russian with Balalaika acc.) (78) — 1907
 Stormy breezes (Russian folk song) (in Russian with piano) (78) Edlichko 1905

MOISSI, ALEXANDER, Actor

An Italian by birth, Alexander Moissi is one of the most popular actors in Germany and the Scandinavian countries.

Amongst his best roles are "Hamlet," "Faust," the part of Franz Moor in Schiller's "The Robbers," "Everyman"—in which he attained his greatest triumphs—and other classical drama.

- *DB513 12 {An den Mond (Recitation in German) (78) Goethe 1912
 Monolog aus "Faust" (Recitation in German) (78) Goethe 1912
 *DB519 12 {Monolog aus "Hamlet" (Recitation in German) (78) Shakespeare 1912
 Prometheus (Recitation in German) (78) Goethe 1912
 DB541 12 {Novemberwind (Recitation in German) (78) H. Verhaeren 1912
 Traumerzahlung—"Die Rauber" (Recitation in German) (78) Schiller 1912
 *DB808 12 {Schlaflied fur Mirjam (Recitation in German) (78) R. Beer-Hofmann 1912
 Mailed (Recitation in German) (78) Goethe 1912

NEILSON, JULIA, Actress

Miss Neilson (Mrs. Fred Terry) was trained at the Royal Academy of Music, winning scholarships and a gold medal while a student. She made her debut in 1888 as Cynisca in "Pygmalion and Galatea" at the Lyceum, and subsequently gained many successes in Shakespearean roles. Miss Neilson played a leading part with her husband in their famous production "The Scarlet Pimpernel."

- *E160 10 {NEILSON, TERRY, KENDRICK and CHERRY
 Scarlet Pimpernel, Scene from (76) Baroness Orczy 1907
 REV. CANON FLEMING
 Charge of the Light Brigade, The (78) Tennyson 1906

NIKISCH, ARTHUR, Conductor (1855-1922)

Arthur Nikisch was the greatest conductor of his generation (he was often called the "wizard of the baton"). These records, made with two of the famous orchestras of which Nikisch was conductor-in-chief, are masterpieces for the interpretation of which the conductor was particularly celebrated. They constantly figured on programmes which Nikisch directed in England.

LONDON SYMPHONY ORCHESTRA—

- *D814 12 Egmont—Overture, Op. 84, Pts. I. and II. (78) Beethoven 1914
 *D817 12 Freischütz—Overture, Pts. I. and II. (78) Weber 1914
 D816 12 Hungarian Rhapsody—No. 1 in F, Pts. I. and II. (78) Liszt 1914
 D815 12 {Hungarian Rhapsody—No. 1 in F, Pt. III. (78) Liszt 1914
 Marriage of Figaro—Overture (79) Mozart 1914
 *D818 12 Oberon—Overture, Pts. I. and II. (78) Weber 1914

BERLIN PHILHARMONIC ORCHESTRA—

- Fifth Symphony—C Minor, Op. 67 (Beethoven)—
 *D89 12 Andante, Pts. I. and II. (78) —
 *D90 12 First Movement, Pts. I. and II. (78) —
 D91 12 Scherzo and Finale, Pts. I. and II. (78) —
 D92 12 Finale, Pts. III. and IV. (78) —

PACHMANN, VLADIMIR DE, Pianist

Some biographical details will be found at the head of this artist's records in the Red Label

Section.

- | | | | | |
|-------|----|---|--------|------|
| *D835 | 12 | { Etude in E minor, Op. 10, No. 12 (81) | Chopin | 1909 |
| | | { Fileuse, La, Op. 157, No. 2 (80) | Raff | 1909 |

PADEREWSKI, IGNACE JAN, Pianist

Some biographical details will be found at the head of this artist's records in the Red Label

Section.

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|--------|----|--|--------------|------|
| DB377 | 12 | { La Bandoline | Couperin | |
| | | { Le Carillon de Cythere | Couperin | |
| DB601 | 12 | { Berceuse (Cradle Song) (78) | Chopin | 1912 |
| | | { Des Abends (80) | Schumann | 1912 |
| DB683 | 12 | { Cracovienne Fantastique (78) | Paderewski | 1912 |
| | | { Maiden's Wish, The—Chant Polonais (78) | Chopin—Liszt | 1912 |
| *DB604 | 12 | { Mazurka in A minor (78) | Chopin | 1912 |
| | | { Minuet in G (80) | Paderewski | 1911 |

PANKHURST, MISS CHRISTABEL

One of the leading figures in the militant movement organised to gain suffrage for women, Miss Pankhurst was a joint founder and leader with her mother (Mrs. Pankhurst) of the Women's Social and Political Union, which from 1910 to 1914 carried out a series of violent demonstrations of various kinds, which included the destruction of property, and even assaults upon persons. This record was made a few hours after her release from Holloway prison, after one of her many terms of imprisonment.

- 01016 12 "Suffrage for Women," Speech on (78)
Single-sided Black Label

1909

PATTI, ADELINA, Soprano (1843-1919)

For over fifty years Adelina Patti reigned in the world undisputed as the "Queen of Song." These Patti records show the famous *prima donna* as a Mozartian singer, unsurpassable in her day: then in brilliant arias from old Italian operas: finally in many songs, her renderings of which have become traditional. All these records are Single-sided, and all have piano accompaniments.

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|--------|----|--|---------------------|------|
| *03084 | 12 | Ah! non credea mirarti—"Sonnambula" (in Italian) (76) | Bellini | 1906 |
| *03055 | 12 | Batti, batti, O bel Masetto—"Don Giovanni" (in Italian with piano by Sir Landon Ronald) (76) | Mozart | 1906 |
| *03082 | 12 | Casta diva che inargenti—"Cavatina—"Norma" (in Italian) (76) | Bellini | 1906 |
| *03061 | 12 | Comin' thro' the rye (with piano by Sir Landon Ronald) (76) | — | 1906 |
| 03083 | 12 | Connais-tu le pays?—"Mignon" (in French) (76) | Thomas | 1906 |
| *03053 | 12 | Home, sweet home (with piano by Sir Landon Ronald) (76) | Bishop | 1906 |
| *03078 | 12 | Kathleen Mavourneen (78) | Crouch | 1906 |
| *03062 | 12 | Last rose of summer, The (with piano by Sir Landon Ronald) (76) | arr. Thos. Moore | 1906 |
| *03056 | 12 | O Dieu! que de bijoux—"Faust" (in French with piano by Sir Landon Ronald) (75) | Gounod | 1906 |
| *03054 | 12 | Old folks at home, The (with piano by Sir Landon Ronald) (76) | Foster | 1906 |
| *03063 | 12 | On parting (with piano by Sir Landon Ronald) (75) | Patti | 1906 |
| 03052 | 12 | Pur dicesti (in Italian with piano by Sir Landon Ronald) (76) | Lotti | 1906 |
| *03059 | 12 | Robin Adair (with piano by Sir Landon Ronald) (77) | Keppel | 1906 |
| *03079 | 12 | Serenata, La (in Italian) (76) | Tosti | 1906 |
| *03060 | 12 | Si vous n'avez rien a me dire (in French) (76) | Willy de Rothschild | 1906 |
| *03051 | 12 | Voi che sapete—"Nozze di Figaro" (in Italian with piano by Sir Landon Ronald) (75) | Mozart | 1906 |
| *03064 | 12 | Within a mile of Edinboro' town (with piano by Sir Landon Ronald) (77) | — | 1906 |

PEARY, COMMANDER R. E.

The discoverer of the North Pole in 1909, Robert Edwin Peary retired from the U.S. Navy as Admiral, receiving honours from all the Geographical Societies of Europe and America in recognition of his great achievement.

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|-------|----|--|------|
| *D377 | 12 | { "Discovery of North Pole," Speech on the (80) | 1910 |
| | | { SIR ERNEST SHACKLETON | |
| | | { "Dash for the South Pole," Description of a (80) | 1909 |

PLANCON, POL, Bass (1855-1918)

Some biographical details will be found at the head of this artist's records in the Red Label Section.

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|--------|----|--|---------|------|
| *DA542 | 10 | { Allons! jeunes gens!—"Romeo et Juliette" (in French with piano) (78) | Gounod | 1905 |
| | | { Veau d'or, Le—"Faust" (in French) (78) | Gounod | 1906 |
| *DB657 | 12 | { Grand' Isi! grand' Osiri—"Flauto Magico" (in Italian with piano) (78) | Mozart | 1906 |
| | | { Qui sdegno non s' accende—"Flauto Magico" (in Italian with piano) (78) | Mozart | 1906 |
| *DB659 | 12 | { Voici des roses—"Damnation de Faust" (in French) (78) | Berlioz | 1907 |
| | | { Vous qui faites l'endormie—"Faust" (in French) (78) | Gounod | 1906 |

POWELL, MAUD, Violinist (1868-1920)

Some biographical details will be found at the head of this artist's records in the Red Label Section.

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|--------|----|---|------------|------|
| *DA551 | 10 | { Bee, The (Schubert); Minute Waltz (with piano) (78) | Chopin | 1907 |
| | | { Mazurka, Op. 26 (with piano) (78) | Zarzycki | 1911 |
| DB656 | 12 | { Bourree (Bach); Menuet (with piano by Falkenstein) (78) | Gluck | 1914 |
| | | { Concerto No. 2, Op. 22—Romance (with piano) (78) | Wieniawski | 1909 |
| *DB642 | 12 | { Elegie, Song of Mourning (Massenet) Maiden's Wish (with piano) (78) | MacMillen | 1917 |
| | | { Twilight (Massenet-Powell) (with harp by Lapitino); Musette (with piano) (78) | Sibelius | 1915 |

PRETYMAN, CAPTAIN E. G.

In 1900 Captain Pretzman was made a Civil Lord of the Admiralty, and after holding various other offices, returned to the Admiralty as Civil Lord in 1916, holding that position until 1919.

He is a recognised authority on naval matters.

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|-------|----|------------------------------|--|------|
| *D382 | 12 | { "Navy," Speech on the (78) | | 1908 |
| | | { THE HON. ARTHUR LEE, M.P. | | |
| | | { "Navy," Speech on the (78) | | 1909 |

RENAUD, MAURICE, Baritone

Maurice Renaud is one of the greatest baritones France has ever produced, and was born at Bordeaux in 1862.

Renaud's first American appearance was at the Manhattan Opera House in New York; his splendid acting in the more romantic roles and his skill in costuming has been a revelation to opera-goers.

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|-------|----|---|-----------|------|
| *D851 | 12 | { Ah! viens a ta fenetre—Serenade—"Don Juan" (in French) (77) | Mozart | 1903 |
| | | { Vision fugitive—"Herodiade" (in French) (77) | Massenet | 1903 |
| | | { Devant la maison—Serenade—"Damnation de Faust" (in French) (77) | Berlioz | 1903 |
| *D858 | 12 | { Voici des roses—"Damnation de Faust" (in French) (77) | Berlioz | 1903 |
| D857 | 12 | { Leonore viens—"Favourite" (in French) (77) | Donizetti | 1903 |
| | | { Comme une pale fleur—"Hamlet" (in French) (77) | Thomas | 1903 |

ROBERTS, ARTHUR, Comedian

Arthur Roberts, a favourite comedian of a generation ago on the light comedy stage and the music halls, was born in London in 1852, and made a first appearance at the Old Middlesex Hall in 1873.

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|-------|----|---|----------|------|
| *E324 | 10 | { One of his earliest successes was as the Usher in Gilbert and Sullivan's "Trial by Jury." | | |
| | | { Where's the Count?—"Trial by Jury" (Recitation) (76) | Sullivan | 1907 |
| | | { MAURICE FARKOA | | |
| | | { Who'll marry me? (with piano) (76) | Newton | 1903 |

ROBERTS, THE RIGHT HON. G. H., M.P.

A prominent figure in the Labour world for many years, Mr. G. H. Roberts represented Labour in Parliament from 1906 to 1924. Mr. Roberts was Minister of Labour (1917-1918), and became Food Controller in 1919.

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|-------|----|--|--|------|
| *D383 | 12 | { General Election, 1918, Speech on the (78) | | 1918 |
| | | { THE RT. HON. WALTER LONG, M.P. | | |
| | | { "Termination of Hostilities," Speech on the—General Election, 1918 | | 1918 |
| | | { 1918 (78) | | |

LABELS—B and C (Plum)
DJ and DK (Buff)

D and E (Black)
DM (Pale Green)

DA, DB, DR and DS (Red)
Pink (Patti)—One-sided

ROBERTS, The Late FIELD-MARSHAL LORD, V.C., K.G. (1832-1914)

One of the greatest of Victorian soldiers, Lord Roberts was created a Field-Marshal in 1895. His death took place in Flanders in October, 1914, while on a visit to the British Expeditionary Force.

In the years that immediately preceded the war, Lord Roberts conducted an energetic propaganda in favour of a military training for the whole of the nation's manhood.

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|-------|----|--|------|
| *D367 | 12 | "National Service," Address on, Pts. I. and II. (78) | 1913 |
| *D368 | 12 | "National Service," Address on, Pts. III. and IV. (78) | 1913 |
| *D369 | 12 | "National Service," Address on, Pts. V. and VI. (78) | 1913 |

ROOSEVELT, The Late THEODORE (1858-1919) (President of the United States of America, 1904-1909)

Theodore Roosevelt was elected twenty-sixth President of the United States in 1904.

President Roosevelt's political career was characterised, among other things, by his fight against the Trusts in America. His death took place in 1919.

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|-------|----|---|--|
| *D825 | 12 | { Why the Trusts and Bosses oppose the Progressive Party (78) | |
| | | { The farmer and the business man (78) | |

RUFFO, TITTA, Baritone

Some biographical details will be found at the head of this artist's records in the Red Label Section.

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|--------|----|--|----------------|
| DB502 | 12 | { Largo al factotum della citta—"Barbiere di Siviglia" (<i>in Italian</i>) (80) | Rossini 1907 |
| | | { Pari siamo! —"Rigoletto" (<i>in Italian</i>) (78) | Verdi 1907 |
| *DA462 | 10 | { Deh! vieni alla finestra Serenata—"Don Giovanni" (<i>in Italian</i>) (78) | Mozart 1907 |
| | | { Trio with FOSCA and ISCHIERO—Di geloso amor sprezzato—"Tro-vatore" (<i>in Italian</i>) (78) | Verdi 1907 |
| DB177 | 12 | { Duet with GALVANY—Piangi! piangi fanciulla—"Rigoletto" (<i>in Italian</i>) (78) | Verdi 1906 |
| | | { Duet with ISCHIERO—Minaccie, i fieri accenti, Le—"Forza del Destino" (<i>in Italian</i>) (78) | Verdi 1906 |
| | | { Duet with GALVANY—Dunque io son—"Barbiere di Siviglia" (<i>in Italian</i>) (78) | Rossini 1907 |
| *DB400 | 12 | { MARIA GALVANY | |
| | | { Spargi d'amaro pianto—"Lucia di Lammermoor" (<i>in Italian</i>) (78) | Donizetti 1908 |

SAINT-SAENS, CAMILLE, Composer (1838-1921)

The name of Saint-Saens, one of the greatest of French musicians, will always be remembered as the composer of that most popular Opera, "Samson and Delila."

Two of these records show the composer as a pianist, interpreting his own popular piece, "Reverie a Blidah," and a movement from the well-known "Suite Algerienne," and also as accompanist in two of his pieces for the violin, an instrument for which Saint-Saens always wrote so charmingly.

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|--------|----|--|------------------|
| *DB705 | 12 | { Deluge, Le—Prelude, Op. 45 (<i>violin by Gabrielle Willaume, acc. by composer</i>) (78) | Saint-Saens 1919 |
| | | { Reverie a Blidah (<i>pianoforte solo</i>) (78) | Saint-Saens 1919 |
| *DB704 | 12 | { Elegie, Op. 143 (<i>violin by Gabrielle Willaume, acc. by composer</i>) (78) | Saint-Saens 1919 |
| | | { Suite Algerienne—Marche militaire francaise (<i>pianoforte solo</i>) (78) — | 1919 |

SANTLEY, SIR CHARLES, Baritone (1834-1922)

One of the most famous singers that the world of English song has ever known.

The two songs by Hatton and the old-world "Vicar of Bray" were Santley's greatest song successes.

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|---------|----|--|-------------------|
| *E82 | 10 | { Simon the Cellarer (<i>with piano</i>) (73) | J. L. Hatton 1904 |
| | | { Vicar of Bray, The (<i>with piano</i>) (73) | — 1904 |
| *2-2864 | 10 | To Anthea (<i>with piano</i>) (73) | J. L. Hatton 1904 |
- Single-sided Black Label

SARASATE, PABLO DE, Violinist (1844-1908)

Pablo de Sarasate was one of the pioneers of the modern school of violin virtuosity. For beauty of tone, dazzling technique and warm emotional style of playing he was unrivalled in his day. Here in two records we can hear his interpretation of his own popular *Zigeunerweisen* ("Gipsy Melodies") as well as another popular work by himself.

- *E183 10 { *Prelude (with piano)* (75) Bach 1904
 { *Tarantelle (with piano)* (75) Sarasate 1904

- *E329 10 *Zigeunerweisen, Op. 20, Pts. I. and II. (with piano)* (77) Sarasate 1904

SCOTTI, ANTONIO, Baritone

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- *DJ102 10 { *Duet with FARRAR—Belle nuit, o nuit d'amour—"Contes d'Hoffmann"*
 { *(in French)* (81) Offenbach 1909
 CLEMENT and FARRAR
 { *Au clair de la lune (in French with piano)* (79) Lully 1913

SEMBRICH, MARCELLA, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- DK121 12 { *Duet with EAMES—Che soave zeffiretto—"Nozze di Figaro"* (in Italian)
 { (78) DE GOGORZA and EAMES Mozart 1908
 { *Dove prende amor ricetta, La—"Flauto Magico"* (in Italian) (78) Mozart 1906

SHACKLETON, The Late SIR ERNEST (1874-1922)

Sir Ernest Shackleton was born in 1874, and first began Antarctic exploration as a member of Captain Scott's expedition to the South Pole in 1903. In 1921 Sir Ernest Shackleton again set out for an Antarctic voyage of discovery, but died aboard his ship, the *Quest*, 1922, when nearing the Antarctic Ocean.

- D377 12 { *"Dash for the South Pole," Description of the* (80) 1909
 COMM. R. E. PEARY
 { *"Discovery of North Pole," Speech on the* (80) 1910

SLEZAK, LEO, Tenor

The Hungarian tenor, Leo Slezak, was a prominent artist on the European operatic stage a decade or so ago.

A singer with a voice of rich quality, and an intensely dramatic style, M. Slezak is a versatile artist, equally at home in French, Italian and German opera.

- *E334 10 { *Der Lenz, Op. 19, No. 5 (in German)* (77) Hildach 1908
 { *Leise flehen meine Lieder—Standchen (in German)* (77) Schubert 1908

- *D828 12 { *Diese Bilder, nebelhafte Schaume—Arie des Gerald—"Lakme"* (in
 { *German with piano)* (78) Delibes 1907
 { *In eines Domes wunderbau—Traum—"Prophet"* (in German) (78) Meyerbeer 1910

- *D827 12 { *Holde Aida—Romanza—"Aida"* (in German) (76) Verdi 1907
 { *Wie eiskalt ist dies' Handchen—"Boheme"* (in German) (76) Puccini 1907

- *DA472 10 { *Duet with KURZ—O du süßestes Mädchen—"Boheme"* (in German) (78) Puccini 1908
 { *Duet with KURZ—Sind wir allein?—"Boheme"* (in German) (78) Puccini 1908

SMIRNOFF, DMITRI, Tenor

Some biographical details will be found at the head of this artist's records in the Red Label Section.

- | | | | | |
|--------|----|---|--------------|------|
| DA476 | 10 | { At my window (<i>in Russian with piano</i>) (77) | Rachmaninoff | 1912 |
| | | { Cradle song (<i>in Russian with piano</i>) (77) | Grechaninoff | 1912 |
| *DB566 | 12 | { Romance of the young gipsy—"Aleko" (<i>in Russian</i>) (77) | Rachmaninoff | 1911 |
| | | { O give me oblivion—"Dubrovsky" (<i>in Russian</i>) (77) | Naprapnik | 1912 |

SOBINOFF, LEONID, Tenor

Sobinoff is one of the greatest lyric tenors that Russia has ever produced, and from the following records, which were made by the Gramophone Company in Russia in 1910, one realises that his compatriots had good cause to be proud of him.

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|--------|----|---|------------------|------|
| *DB889 | 12 | { I love you, Olga—"Eugen Onegin" (<i>in Russian</i>) (80) | Tchaikovsky | 1910 |
| | | { Whither, whither, have you gone?—"Eugen Onegin" (<i>in Russian</i>) (80) | Tchaikovsky | 1910 |
| *DB890 | 12 | { Sleep, my beauty—"May Night" (<i>in Russian</i>) (80) | Rimsky-Korsakoff | 1910 |
| | | { Joyous day departs, The—"Snow Maiden" (<i>in Russian</i>) (80) | Rimsky-Korsakoff | 1910 |
| *DB891 | 12 | { Outcast and friendless—Recit.; Refuge in some far land—Aria—"Don Pasquale" (<i>in Russian</i>) (80) | Donizetti | 1910 |
| | | { Why waken me? (<i>Pourquoi me Reveiller?</i>)—"Werther" (<i>in Russian</i>) (80) | Massenet | 1910 |
| *DB892 | 12 | { The wind wails in the hills—"Galka" (<i>in Russian</i>) (80) | Moniuszko | 1910 |
| | | { During the ball, Op. 38, No. 3 (<i>in Russian</i>) (80) | Tchaikovsky | 1910 |
| *DB893 | 12 | { Unwillingly to these sad shores—"Russalka" (<i>in Russian</i>) (80) | Dargomyshsky | 1910 |
| | | { My heart trembles with passion and tenderness—"Raphael" (<i>in Russian</i>) (80) | Arensky | 1910 |
| *DB894 | 12 | { In her simplicity—"Mignon" (<i>in Russian</i>) (80) | Thomas | 1910 |
| | | { Oh joyous moment—"Manon" (<i>in Russian</i>) (80) | Massenet | 1910 |
| DB895 | 12 | { Oh! my swan (Farewell to the swan)—"Lohengrin" (<i>in Russian</i>) (80) | Wagner | 1910 |
| | | { Duet with NESHDAKOVA—The song has died away—"Lohengrin" (<i>in Russian</i>) (80) | Wagner | 1910 |
| *DB896 | 12 | { In the bright moonlight—"Pearl Fishers" (<i>in Russian</i>) (80) | Bizet | 1910 |
| | | { Duet with NESHDAKOVA—Thou did'st not understand my love—"Pearl Fishers" (<i>in Russian</i>) (80) | Bizet | 1910 |

TAFT, WILLIAM H. (President of the United States of America, 1909-1913)

The twenty-seventh President of the United States, William Howard Taft was born at Cincinnati in 1857. Mr. Taft was appointed Civil Governor of the Philippine Islands in 1901, and became Secretary of State for War in 1904, under Mr. Roosevelt's administration.

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|------|----|--|--|------|
| D823 | 12 | { "Labour and Capital," Speech on (78) | | 1912 |
| | | { Who are the people? (78) | | 1912 |

TAMAGNO, FRANCESCO, Tenor (1851-1905)

Francesco Tamagno had one of the greatest tenor voices the operatic stage has known during the past century. On account of his physique and his magnificent voice, Verdi wrote the tenor part of Otello especially for Tamagno, who created the role at Milan in 1887.

From this opera Tamagno made three wonderful records which have been preserved. Other roles suited to his phenomenal voice are shown by records from "Guglielmo Tell," "Trovatore," and "Il Profeta."

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|--------|----|---|----------|------|
| *DR103 | 10 | { Corriam, corriam—"Guglielmo Tell" (<i>in Italian</i>) (75) | Rossini | 1903 |
| | | { O muto asil—"Guglielmo Tell" (<i>in Italian</i>) (75) | Rossini | 1903 |
| *DR102 | 10 | { Di quella pira—"Trovatore" (<i>in Italian</i>) (75) | Verdi | 1903 |
| | | { Un di all' azzurro spazio—"Andrea Chenier" (<i>in Italian</i>) (75) | Giordano | 1903 |

TAMAGNO, FRANCESCO, Tenor--Continued

| | | | | |
|--------|----|---|-------------|------|
| DR100 | 10 | { Esultate! l'orgoglio musulmano—"Otello" (in Italian) (74) | Verdi | 1903 |
| | | { Niun mi tema (Morte d' Otello)—"Otello" (in Italian) (74) | Verdi | 1903 |
| DS101 | 12 | { Esultate! l'orgoglio musulmano—"Otello" (in Italian) (75) | Verdi | 1903 |
| | | { Un di all' azzurro spazio—"Andrea Chenier" (in Italian) (74) | Giordano | 1903 |
| | | { Figli miei, v' arrestate—"Sansone e Dalila" (in Italian) (75) | Saint-Saens | 1903 |
| *DR101 | 10 | { Quand nos jours, s'eteindront comme une chaste flamme—"Herodiade" (in French) (75) | Massenet | 1903 |
| *DS100 | 12 | { Niun mi tema (Morte d'Otello)—"Otello" (in Italian) (74) | Verdi | 1903 |
| | | { Ora e per sempre addio—"Otello" (in Italian) (75) | Verdi | 1903 |
| | | { Ora e per sempre addio—"Otello" (in Italian) (7) | Verdi | 1903 |
| *DR105 | 10 | { Deserto sulla terra—"Trovatore" (also a dedication spoken by Tamagno) (in Italian) (78) | Verdi | 1903 |
| *DR104 | 10 | { Re del cielo (Inno)—"Profeta" (in Italian) (74) | Meyerbeer | 1903 |
| | | { Sopra Berta l' amor mio—"Profeta" (in Italian) (75) | Meyerbeer | 1903 |

TERRY, ELLEN, Actress

The English stage has known no greater figure during the last half of the nineteenth century than Ellen Terry. As a Shakespearian actress for nearly half a century she was unrivalled, especially in comedy.

The record here given is from one of her greatest impersonations, that of Portia in "The Merchant of Venice."

| | | | | |
|---------|----|---|-------------|------|
| *2-3535 | 10 | Quality of mercy is not strained—"Merchant of Venice" (Recitation) (78) | Shakespeare | 1911 |
|---------|----|---|-------------|------|

Single-sided Red Label

TERRY, FRED, Actor

A famous member of the celebrated Terry family of actors and actresses. Born in 1865 Mr. Terry made his debut on the stage at the Haymarket Theatre under the Bancroft regime in 1880. His most famous production in recent years has been "The Scarlet Pimpernel."

| | | | | |
|-------|----|---|----------------|------|
| *E160 | 10 | { TERRY, NIELSON, KENDRICK and CHERRY Scarlet Pimpernel, Scene from (76) | Baroness Orczy | 1907 |
| | | { REV. CANON FLEMING Charge of the Light Brigade, The (Recitation) (78) | Tennyson | 1906 |

TETRAZZINI, LUISA, Soprano

Some biographical details will be found at the head of this artist's records in the Red Label Section.

| | | | | |
|--------|----|--|-----------|------|
| DB538 | 12 | { Aprile (In Italian) (80) | Tosti | 1909 |
| | | { Pace, pace, mio Dio—"Forza del Destino" (In Italian) (77) | Verdi | 1914 |
| DB537 | 12 | { Batti, batti, o bel Masetto—"Don Giovanni" (in Italian) (78) | Mozart | 1911 |
| | | { Bel raggio lusinghier—"Semiramide" (in Italian) (80) | Rossini | 1910 |
| DB544 | 12 | { Brahma, gran Dio—"Pescatori di Perle" (in Italian) (80) | Bizet | 1909 |
| | | { Siccome un di caduto il sole—"Pescatori di Perle" (in Italian) (80) | Bizet | 1909 |
| *DB527 | 12 | { Home, sweet home (80) | Bishop | 1912 |
| | | { Last rose of summer, The (80) | Moore | 1912 |
| *DB703 | 12 | { Io dico, no non son paurosa—Aria di Micaela—"Carmen" (in Italian) (80) | Bizet | 1904 |
| | | { Oh, d'amor messaggera—Valzer—"Mirella" (in Italian) (80) | Gounod | 1909 |
| *DB542 | 12 | { La, la, la—Grand' aria di Caterina—"Stella del Nord" (in Italian) (78) | Meyerbeer | 1913 |
| | | { Nella calma—Arietta Valse—"Romeo e Guilietta" (in Italian) (80) | Gounod | 1908 |
| *DB528 | 12 | { Quando rapita in estasi—"Lucia di Lammermoor" (in Italian) (80) | Donizetti | 1909 |
| | | { Regnava nel silenzio—"Lucia di Lammermoor" (in Italian) (80) | Donizetti | 1909 |

LABELS—B and C (Plum)
DJ and DK (Buff)

D and E (Black)
DM (Pale Green)

DA, DB, DR and DS (Red)
Pink (Patti)—One-sided

TOLSTOI, COUNT LEO, Author (1828-1910)

One of the most famous figures under the old regime in Russia was Count Tolstoi, litterateur and social reformer.

- *E158 10 { "For Every Day," Thoughts from the book (*spoken in English*) (85) Tolstoi 1907
H.E. THE CARDINAL ARCHBISHOP OF WESTMINSTER
Speech on Education (74) — 1907

TREE, SIR H. BEERBOHM, Actor (1853-1917)

These records show Sir Herbert Tree's quality as a Shakespearian actor, and are taken from the plays produced by him.

- *E161 10 { Antony's lament over the body of Julius Caesar—"Julius Caesar," Act III, Scene I (74) Shakespeare 1906
Falstaff's speech on honour—"Henry IV.," Pt. I, Act V. (74) Shakespeare 1906
Hamlet's Soliloquy on Death—"Hamlet," Act III, Scene I (75) Shakespeare 1906
*E162 10 { Svengali mesmerises Trilby—"Trilby" (75) Du Maurier 1906
Soliloquy on the Death of Kings—"Richard II.," Act III, Scene I (75) Shakespeare 1906
*E163 10 { H.E. MON. VENIZELOS (Greek Premier)
Speech at the Mansion House, Nov. 16, 1917 (78) — 1917

TRELOAR, The Late SIR WILLIAM, Bart. (1843-1922)

Sir William Purdie Treloar, Lord Mayor of London in 1906 and 1911, was born in 1843. Well known for philanthropic work, Sir Wm. Treloar established a Cripples' Hospital and College at Alton and Hayling Island. This speech was actually recorded at the Mansion House during his mayoralty.

- *E333 10 { "Treloar" Cripples' Home, Appeal for (78) 1911
SIR C. WAKEFIELD
"Recruiting" Speech—Recorded in Mansion House, Jan. 25, 1916 (78) 1916

VAN ROOY, ANTON, Baritone

Van Rooy is very well known as a Wagnerian singer at Covent Garden, and at the Metropolitan Opera House, New York. His singing in the Grand Opera Season in 1913 at Covent Garden was universally admired.

This record is from his greatest role—Wotan, in Wagner's "Ring."

- *D809 12 { Abendlich strahlt—"Rheingold" (*in German*) (81) Wagner 1908
LEOPOLD DEMUTH
Furwahr es ist ein Abenteuer—"Nachtlager von Granada" (*in German*) (78) Kreutzer 1908

VENIZELOS, HIS EXCELLENCY M. (Ex-Premier of Greece)

Elutherios Venizelos first became Prime Minister of Greece from 1917 to 1920. Virtually an exile from his country during 1920 to 1923, but at the end of 1923 he was recalled to the Premiership. He held office only for a few weeks, however, resigning on account of ill-health early in 1924.

- *E163 10 { Speech delivered at Mansion House, Nov. 16, 1917 (78) 1917
SIR H. BEERBOHM TREE
Soliloquy on the Death of Kings—"Richard II.," Act III, Scene I. (77) Shakespeare 1916

WAKEFIELD, SIR CHARLES

Sir Charles Wakefield was born in 1859. After serving as a Sheriff in the City of London, and receiving a Knighthood in 1908, Sir Charles Wakefield was elected Lord Mayor in 1915. A baronetcy was conferred upon him in 1919.

He has always taken a keen interest in military affairs, is an Hon. Colonel of the R.G.A. and also of the 2nd Battalion of the London Regiment (Royal Fusiliers).

- *E333 10 { "Recruiting" Speech—Recorded in Mansion House, Jan. 25, 1916 (78) 1916
SIR W. TRELOAR, Bart.
"Treloar" Cripples' Home, Appeal for (78) 1911

WALLER, LEWIS, Actor (1860-1916)

Lewis Waller was considered one of the finest elocutionists the English stage has known as is shown by his reciting of Tennyson's famous poem, and an equally familiar Shakespeare speech,, both constantly delivered by him on the platform.

- *E164 10 { Charge of the Light Brigade, The (81) Tennyson 1911
Henry V. at Harfleur (78) Shakespeare 1911

WEDGWOOD, THE RIGHT HON. J. C., M.P.

Mr. Wedgwood has taken a prominent part in the Labour Movement, being elected Vice-Chairman of the Party in 1921. Born in 1872, he entered the Royal Naval College, Greenwich, in 1892, and served in the Navy. During the war he served in the Army at Antwerp, in France, the Dardanelles, and East Africa (where he was wounded and awarded the D.S.O.). In 1917 he was appointed Assistant-Director of Trench Warfare.

Colonel Wedgwood first entered Parliament as M.P. for Newcastle-under-Lyme in 1906, and in the following year he was head of a British Mission to Siberia.

In the first Labour Ministry to be formed in England (1924) Mr. Wedgwood was made Chancellor of the Duchy of Lancaster, with a seat in the Cabinet.

| | | | | |
|-------|----|---|---------------------------------------|------|
| *D381 | 12 | { | "Land and Labour," Speech on (80) | 1911 |
| | | | THE RT. HON. DAVID LLOYD GEORGE, M.P. | |
| | | | "Budget," Speech on the (80) | 1909 |

WILLIAMS, EVAN, Tenor (1860-1916)

Some biographical details will be found at the head of this artist's records in the Red Label Section.

| | | | | | |
|--------|----|---|--|-------------|------|
| *DB450 | 12 | { | Comfort ye my people—"Messiah" (78) | Handel | 1908 |
| | | | Every valley shall be exalted—"Messiah" (78) | Handel | 1908 |
| DB454 | 12 | { | Forgotten (78) | Cowles | 1908 |
| | | | If with all your hearts "Elijah" (78) | Mendelssohn | 1908 |

WILSON, The Late WOODROW (1856-1924) (President of the United States of America, 1913-1920)

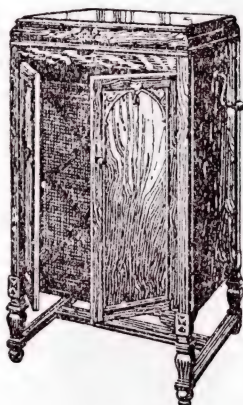
The name of President Wilson will always be remembered in England because of America's share in the Great War. It was he who, in 1917, as the leader of the American nation, brought his country into association with England and France to help in the final overthrow of Germany's attempted despotism of Europe.

Woodrow Wilson, twenty-eighth President of the United States, was born in Virginia in 1856 and took up the profession of law, practising for some time until he entered the Academic world becoming a Professor of Law at Princeton University in 1890, and President of that Institution in 1902. Subsequently Dr. Wilson was elected Governor of New Jersey in 1911, and became President of the United States in 1913. He was one of the leading figures in the Peace Negotiations on the war.

President Wilson's death took place in 1924.

| | | | | |
|-------|----|---|---|------|
| *D824 | 12 | { | "Democratic Principles," Speech on (78) | 1912 |
| | | | "The Farmer," Speech on (78) | 1912 |
| *D820 | 12 | { | "Tariff," Speech on (78) | 1912 |
| | | | "Labour," Speech on (78) | 1912 |





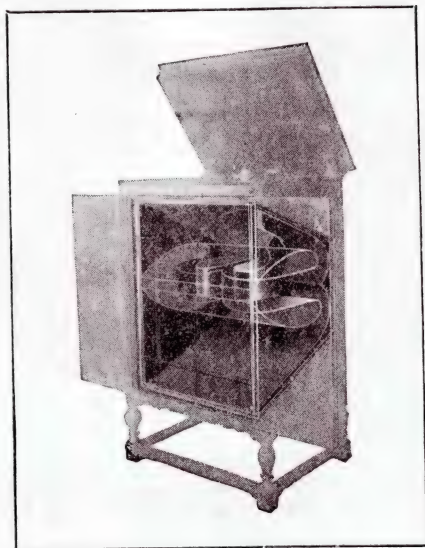
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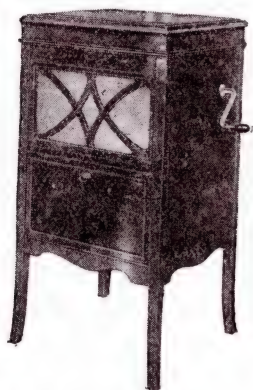
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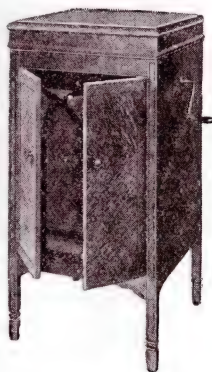
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chamber completely elimin-
ates horn resonance and with
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was formerly known as
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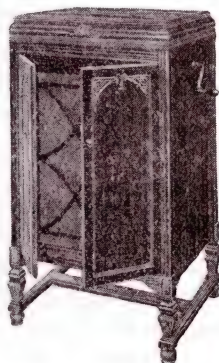
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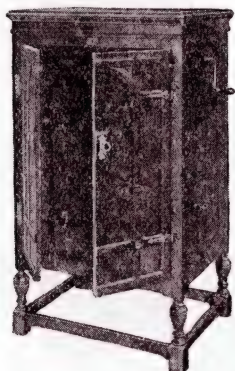
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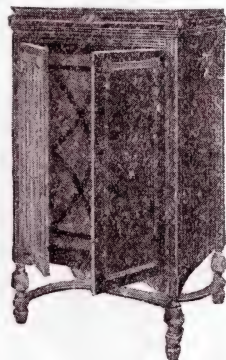
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Electric £110

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Upright Grand.—Model 203
Mahogany Spring, £115;
Electric, £145

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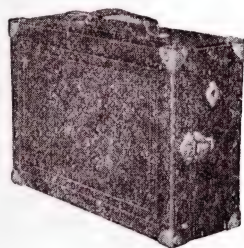
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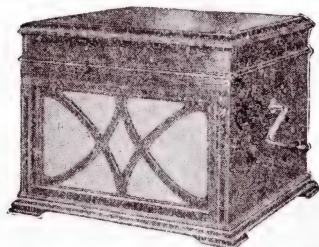


Table Grand.—Model 130
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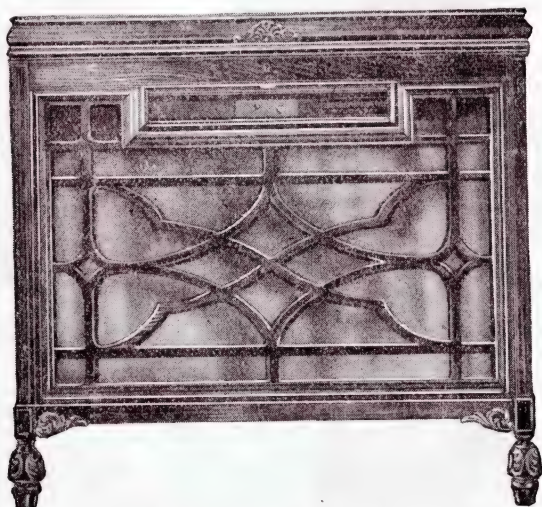


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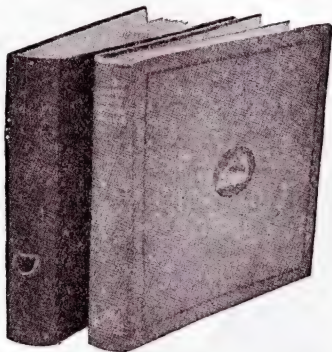
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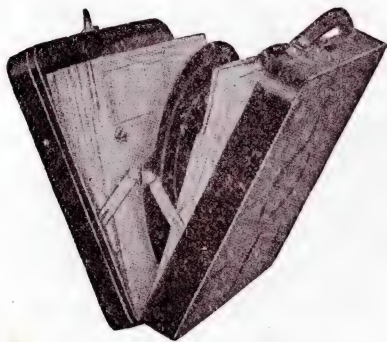
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For prices of these and other "His Master's Voice" Accessories, see page 228.

INDEX

| | Page | | Page |
|--|------|--|------|
| A.—For titles beginning with the word "A" see next word. | | | |
| EA227 Abdul, Abulbul Amir F. Crumit | 112 | D376 Adrift on Ice Floe | |
| D809 Abendlich Strahl Van Rooy | 207 | Dr. W. T. Grenfell | 195 |
| Abide with Me (<i>Liddle</i>)— | | "Africana" (<i>Meyerbeer</i>) | 119 |
| 03179 By Clara Butt | 7 | After I've called you sweetheart— | |
| D275 By Edna Thornton | 72 | EA283 By J. Crawford | 81 |
| C1194 By De Groot's Piccadilly Orch. | 97 | EA263 By Marvin-Smale | 116 |
| C1604 By Community Singing | 76 | After my laughter came tears— | |
| C1573 By Marguerite Carlton | 59 | EA307 By Marvin-Smale | 117 |
| Abide with Me (<i>Monk</i>)— | | EA320 By The Virginians—Fox-Trot | 105 |
| DA206 By Geraldine Farrar | 21 | DB1058 Afton Water J. Hislop | 31 |
| DA451 By Gluck and Homer | 28 | Agnus Dei (<i>Bizet</i>)— | |
| B209 By Coldstream Guards Band | 106 | DB120 By Caruso | 9 |
| EA45 By O. Kline and E. Baker | 67 | DB412 By Schumann-Heink | 51 |
| B2693 Abide with Me Chapels Royal Ch. | 76 | DB980 By M. Offers | 44 |
| Abie's Irish Rose | 160 | Ah! che la morte (<i>Miserere</i>)— | |
| D1460 Abschied (<i>Schubert</i>) Gerhard | 64 | See "Trovatore" | 137 |
| Absent (<i>Metcalf</i>)— | | Ah! fors' e lui—See "Traviata" | 136 |
| E3 By Frazer Gange | 64 | Ah! fosco, cielo!—See "Sonnambula" | 135 |
| B2660 By D. Oldham | 69 | Ah! fuyez—See "Manon" | 128 |
| DA175 Absent (<i>Trindelli</i>) de Gogorza | 17 | Ah! je suis seule—See "Thais" | 136 |
| EA32 Absent De Reszke Singers | 62 | Ah! la paterna mano—See "Macbeth" | 128 |
| C1500 Acis and Galathea P. Dawson | 62 | Ah! Matilde, io t'amo—See "Guglielmo Tell" | 126 |
| ER2 Achenu Kol Beth Israel. Parts 1 and 2 J. Rosenblatt | 74 | Ah! mille vite—See "Otello" | 131 |
| EA443 Across Desert Sands | | Ah! Mimi tu piu—See "Boheme" | 120 |
| Chapels Royal Choir | 76 | Ah! mon fils—See "Prophete" | 133 |
| B2206 Adelai—Tango Rio Grande Band | 103 | Ah! mon sort—See "Nero" | 131 |
| B392 Actual Bird Record made by a Captive Thrush | 113 | Ah! Moon of my delight ("In a Persian Garden") (<i>Liza Lehmann</i>) | |
| DB851 Adagio (<i>Bach</i>) Pablo Casals ('Cello) | 12 | By T. Davies | 60 |
| DA264 Adagietto (<i>Bizet</i>) Kreisler | 34 | DB340 By McCormack | 39 |
| Adamastor, re delle acque profonde—See "Africana" | 119 | Ah! ne fuis pas encore—See "Romeo et Juliette" | 134 |
| DB131 Addio ("Good-bye") (<i>Tosti</i>) | | Ah! non credea mirati—See "Sonnambula" | 135 |
| Caruso | 9 | Ah! non credevi tu—See "Mignon" | 130 |
| Addio alla madre—See "Cavalleria Rusticana" | 121 | Ah non mi ridestar!—See "Werther" | 138 |
| DA104 Addio a Napoli Caruso | 9 | Ah! pescator, affonda l'esca—See "Gioconda" | 126 |
| Addio del passato—See "Traviata" | 136 | Ah! qual colpo inaspettato—See "Barbiere di Siviglia" | 120 |
| Addio dolce svegliare—See "Boheme" | 120 | Ah! si, ben mio—See "Trovatore" | 137 |
| Addio Mignon—See "Mignon" | 130 | Ah si la Liberte—See "Armide" | 119 |
| B2201 Address to a Haggis A. Beddie | 114 | Ah! Sweet mystery of life— | |
| D664 Address at Hoboken | | EA345 By The Troubadours | 104 |
| W. G. Harding | 196 | EB37 By Waring's Concert Orch. | 98 |
| C1602 Address by Lord Jellicoe | 110 | DA1028 Ah, veglia, o Donna—See "Rigoletto" | 133 |
| D664 Address at Washington | | DB262 Ah! vous dirais-je maman! | |
| W. G. Harding | 196 | Galli-Curci | 25 |
| D367-9 Address on National Service | | Ahime! fanciullo ancora—See "Thais" | 136 |
| Lord Roberts | 203 | Aida | 119 |
| B4663 Adelai—Fox-Trot Hylton's Orch. | 100 | Aida a me togliesti—See "Aida" | 119 |
| Adeste fideles— | | Ain't misbehavin'— | |
| DB328 By J. McCormack | 39 | EA612 By Reisman's Orchestra | 102 |
| DB984 By J. McCormack | 39 | EA641 By Thomas Waller | 86 |
| DA625 By Sistine Choir | 52 | B3040 Air (<i>Pergolesi</i>) Cedric Sharp | 80 |
| EB6 By Associated Glee Clubs | 74 | Air and Variations (<i>Proch</i>)— | |
| DB1041 Adieux Forets M. Jeritza | 32 | DB1144 By Galli-Curci | 25 |
| Adieu, notre petite table—See "Manon" | 128 | DB1057 By L. Paikin | 45 |
| DA387 Adieu to Dear Cambria—See "Yn iach i ti Cumi" | 56 | C1501 Air de ballet Coldstream Band | 107 |
| B2661 Admiral's Yarn, The Dawson | 61 | Air de la lettre—See "Cleopatre" | 121 |
| EA105 Adorable—Fox-Trot Kahn's Or. | 101 | Air for G String (<i>Bach</i>)— | |
| DB116 Adorables Tourments Caruso | 9 | DB226 By Elman (<i>Violin</i>) | 20 |
| ES3 Adoshem moloch geus | | D1288 By Menges | 88 |
| J. Rosenblatt | 74 | | |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|----------------------------|---|----------|
| D1397 Air from Concerto (<i>Goldmark</i>) | | B2581 Aloha Sunset Land Salon Orch. | 98 |
| D1288 Air on G String (<i>Bach</i>) | Morini 88 | E4310 Aloha—Waltz Hilo Hawaiian Or. | 100 |
| DA121 Alba separa (<i>Tosti</i>) | Menges 88 | E4415 Along Miami Shore Hilo Or. | 100 |
| EA629 Album of My Dreams | Caruso 10 | Always— | |
| Alceste | Vallee and His Yankees 104 | E436 By Henry Burr .. | 59 |
| Aldershot Military Tattoo— | .. 119 | E464 By J. Crawford (<i>Organ</i>) .. | 81 |
| C1269 Massed Bands .. | 108 | E442 By Olsen's Music .. | 102 |
| C1270 Bugles and Band .. | 108 | Aman lassu le stelle—See | |
| Alerte! ou vous etes—See | | "Cristoforo Colombo" .. | 122 |
| "Faust" .. | 124 | E4488 Amapola J. Crawford | 81 |
| Alias Jimmy Valentine .. | 160 | E4240 Amaryllis Victor Concert Orch. | 98 |
| B2760 Alice, where art thou? (<i>Ascher</i>) | | D1466 Am Feierabend Duhan | 63 |
| J. Turner | 72 | C1642 Am Springbrunnen M. Dilling | 80 |
| All alone— | | Amen Chorus—See "Messiah" .. | 166 |
| DA707 By J. McCormack .. | 41 | B872 Amerinda Intermezzo (<i>Smith</i>) | |
| E4513 By Aaronson's Commanders .. | 99 | Mayfair Orchestra | 97 |
| EA506 All by yourself in the moonlight | | Amero, saro costante, L'—See | |
| J. Marvin | 116 | "Il Re Pastore" .. | 133 |
| B379 All hail the power Church Choir | 76 | Amfortas' Prayer—See "Parsifal" | 132 |
| All hail—See "Faust" .. | 124 | Amfortas refuses to uncover the | |
| All idea di quel metallo—See | | grail—See "Parsifal" .. | 132 |
| "Barbiere di Siviglia" .. | 120 | EA606 Am I a passing fancy? | |
| B3062 All I want is happiness | | Weems' Orchestra | 105 |
| Whoopee Boys | 118 | EA627 Am I blue—Fox-Trot | |
| All people that on earth ("Old | | Shilkret's Orchestra | 103 |
| Hundredth")— | | EA73 Am I wasting my time on you | |
| B209 By Coldstream Guards Band .. | 106 | E. Shaw | 71 |
| B2274 By H. Dawson (<i>Organ</i>) .. | 82 | Amleto .. | 119 |
| DA1029 All Souls' Day (<i>Richard Strauss</i>) | | DA105 Amor mio (<i>Ricciardi</i>) | Caruso 9 |
| Giannini | 26 | Amor sull'ali rosee, d'—See | |
| EA124 All the time—March Pryor's Bd. | 108 | "Trovatore" .. | 137 |
| D780 All we like sheep have gone | | Amor ti vieta—See "Fedora" .. | 125 |
| astray—See "Messiah" .. | 166 | Amore o grillo—See "Mme. But- | |
| DK125 Alla capanna andiamo | | terfly" .. | 130 |
| Farrar and Homer | 21 | DB213 Amour, amour! M. Battistini | 5 |
| Alla vita che t'arride—See | | Amour est un oiseau rebelle, L' | |
| "Ballo in Maschera" .. | 119 | (Habanera)—See "Carmen" .. | 121 |
| D1077 Allegro (<i>Dittersdorf</i>) | | Amour, l'amour, l'—See "Romeo | |
| Budapest String Quartette | 86 | et Juliette" .. | 134 |
| DA1003 Allegro (<i>Fiocco</i>) | Menuhin 43 | D1453 Amour Sorcier Symphony Or. | 95 |
| DB488 Allegretto (<i>Boccherini</i>) | Kreisler 197 | Amour viens aider—See "Sam- | |
| E337 Alleluja | Chorus 195 | son et Dalila" .. | 134 |
| D831 Alleluja | Chorus 195 | C1284 Amsterdam M. Gideon | 64 |
| B2274 Alleluja (<i>Palestrina</i>) | H. Dawson 82 | D841 An Address on "The British | |
| DA676 Alleluja (Easter Hymn) F. Hempel | 31 | Empire" | |
| DB680 Allemande (<i>Senaille</i>) (<i>Cello</i>) | | Rt. Hon. W. F. Massey | 110 |
| Suggia | 53 | B1468 Anchor's weighed, The Coltham | 59 |
| Aller au bois—See "Snow | | Ancora un passo—See "Madama | |
| Maiden" .. | 135 | Butterfly" .. | 130 |
| DA1029 Allerseelen | Giannini 26 | DB1055 Andante Cantabile (<i>Tchaikovsky</i>) | |
| Allmachtige Jungfrau (Elizabeth's | | Elman Quartet | 20 |
| Prayer)—See "Tannhauser" .. | 136 | D1571 Andaluza Mme. Van Barentzen | 86 |
| Allons, Jeunes, Gens—See | | DA276 Andantino (<i>Martini</i>) F. Kreisler | 34 |
| "Romeo et Juliette" .. | 144 | Andantino (<i>Lemare</i>)— | |
| Allor che tu coll'estro—See | | E310 By C. Sharp .. | 80 |
| "Tannhauser" .. | 135 | DA803 By Kreisler .. | 35 |
| B1453 All's well Dawson and Coltham | 60 | B2353 By Meale .. | 83 |
| B1336 Alma de Dios (<i>Serrano</i>) | | C1455 By Lemare .. | 83 |
| De Groot and Piccadilly Or. | 96 | DB513 An den Mond A. Moissi | 200 |
| DA699 Alma Llanera (<i>Gutierrez</i>) | | And the Glory of the Lord—See | |
| A. Granforte | 29 | "Messiah" .. | 166 |
| EA24 Aloha Land | | C546 And very nice, too! G. Robey | 117 |
| F. Ferera and Helen Louise | 81 | B2018 And when I die Goss & Quartet | 65 |
| Aloha Oe (<i>Liliuokalani</i>)— | | Andrea Chenier .. | 119 |
| DB277 By Gluck .. | 28 | EA331 And furthermore—Fox-Trot | |
| DA745 By Kreisler .. | 35 | Aaronson's Commanders | 99 |
| DA922 By H. Lashanska .. | 37 | Ange est venu Un— | |
| B1077 By Hawaiians (<i>Guitars</i>) .. | 81 | DM117 By Melba-Gilbert .. | 200 |
| | | DB987 By Melba-Brownlee .. | 42 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|---|-----------------------------|--|--------------|
| EA361 Angel | Marvin 116 | RB2628 Armistice Day Speech | |
| Angelo casto e bel—See "Duca d'Alba" .. | 123 | H.R.H. Prince of Wales 110 | |
| DB278 Angels ever bright and fair | Gluck (<i>Soprano</i>) 28 | B2314 A robin, gentle robin | |
| Angels guard thee—See "Joce-lyn" .. | 127 | Goss and Quartet 65 | |
| B5481 Angelus was ringing | Jack Hylton's Orchestra 100 | DA698 A Rosina (<i>Fabris</i>) Toti Dal Monte 16 | |
| Angel's serenade (<i>Braga</i>)— | | B1750 Arrow and the song, The | P. Dawson 61 |
| B3108 By E. Danieli .. | 60 | C423 Asleep in the deep | P. Dawson 62 |
| DB574 By Gluck .. | 28 | DB341 Ashore (<i>Trotiere</i>) | McCormack 39 |
| DB578 By McCormack .. | 41 | A tanto amor—See "Favorita" 125 | |
| Anitra's Dance—See Grieg .. | 165 | At Dawning— | |
| EA630 Ann Penn Interviews Ann Penn | 117 | DA303 By McCormack .. | 40 |
| B3005 Annabelle Lee | W. Glynn 64 | DA819 By J. Hislop .. | 31 |
| EA489 Another Kiss—Waltz | | EA83 By J. Crawford .. | 81 |
| Troubadours 104 | | B2629 By New Light Symphony Orch. | 98 |
| Annie Laurie (<i>Lady John Scott</i>)— | | B3021 By Rowland-Tims .. | 83 |
| DA966 By McCormack .. | 41 | DA476 At my window | Smirnoff 205 |
| DB357 By Dame Melba .. | 42 | At peace with the world— | |
| DA922 By Lashanska .. | 37 | EA78 B. J. Crawford .. | 81 |
| DA1019 By Giannini .. | 26 | EA66 By Kahn's Orchestra .. | 101 |
| E415 Answer, The (<i>V. Wolstenholme</i>) | | B2661 At Santa Barbara | P. Dawson 61 |
| Goss-Custard 82 | | EA217 At sundown—Fox-Trot | |
| E161 Anthony's Lament | | J. Crawford 81 | |
| Sir H. B. Tree 207 | | B2632 Attacked by pirates B. Grey, etc. 112 | |
| Anvil Chorus—See "Trovatore" 137 | | A538 At the blue moon fair | |
| EA85 Any ice to-day, Lady? | | Uncle Charlie 112 | |
| Stanley-Murray 118 | | DA609 At the spring (<i>Liszt</i>) A. Cortot 15 | |
| EA363 Anything to make you happy— | | Attends! voici la ru—See | |
| Fox-Trot E. Harkness' Orch. 100 | | "Faust" .. | 124 |
| EA435 Anything you say Kahn's Orch. 101 | | B2499 Aubade (<i>Chaminade</i>) U. Bourne 84 | |
| DA352 Apparizione delle spettrio (<i>Reci-</i> | | ED6 Aubade (<i>Auber</i>) San Francisco Or. 94 | |
| <i>tation</i>)—See Tito Ruffo .. | 49 | C1454 Au bord d'une source (<i>Liszt</i>) | |
| E333 Appeal for Cripples' Home | | Hambourg 85 | |
| Sir W. Treloar 207 | | D803 Au printemps | Grieg 196 |
| C1644 Apley House Folk Dance Band 108 | | DA715 Auf dem grünen Balkon (<i>Wolf</i>) | |
| DA731 Apres un reve (<i>Faure</i>) P. Casals 12 | | E. Gerhardt 26 | |
| D1128 Apres-midi d'un faune, L' | | DB916 Auf dem Wasser (<i>Schubert</i>) | |
| Royal Albert Hall Orchestra 93 | | E. Gerhardt 26 | |
| DA126 Apri la bella—See "Gicelli della | | D1652 Auf Ewigkeit. See "Parsifal" 132 | |
| Madonna" .. | 126 | DA382 Auf Flugeln des Gesanges (<i>Mend-</i> | |
| DB538 Aprile (<i>Tosti</i>) .. | 206 | <i>delssohn</i>) Freda Hempel 31 | |
| C1642 Arabesque (<i>Debussy</i>) M. Dilling 80 | | Aufschwung— | |
| C124 Arcadians—Selections | | DB376 Paderewski .. | 45 |
| Coldstream Guards Band 107 | | C1636 M. Hambourg .. | 85 |
| C1684 Arcadians—Vocal Gems | | EA328 Auf wiederseh'n—Waltz | |
| Light Opera Coy. 77 | | Renard's Orchestra 102 | |
| DB1223-27 "Archduke Trio" (<i>Beethoven</i>) | | B2216 Auld fisher, The C. Davidson 60 | |
| Cortot Thibaud, Casals 12 | | B1462 Auld Hoose, The P. Dawson 61 | |
| D806 Archibald Douglas P. Knupfer 197 | | B1596 Auld Lang Syne Peter Dawson 61 | |
| Ardon g'incensi—See "Lucia di | | B814 Auld Robin Gray De Groot 88 | |
| Lammermoor" .. | 128 | DA966 Auld Scotch Songs, The | |
| EA261 Are you happy By G. Austin 113 | | J. McCormack 41 | |
| EA260 Are you lonesome to-night?— | | C1428 Australian Bush Songs—See Six | |
| Waltz Renard's Orchestra 102 | | Australian Bush Songs Dawson 62 | |
| B2270 Are you sorry? J. Smith 118 | | C427 Automne (<i>Chaminade</i>) U. Bourne 84 | |
| EA262 Are you thinking of me? | | B2388 Autumn serenade (<i>De Wolfe</i>) | |
| G. Austin 113 | | R. Foort (<i>Organ</i>) 82 | |
| B1372 Argeers Black Diamonds Band 106 | | Ave Maria (<i>Back-Gounod</i>)— | |
| Arlesienne, L.—Suite (<i>Bizet</i>)— | | DB647 By Destinn (<i>Soprano</i>) .. | 19 |
| DA264 Adagietto Kreisler 34 | | DB574 By Gluck (<i>Soprano</i>) .. | 28 |
| DA372 Minuet Rachmaninoff 48 | | DB577 By McCormack (<i>Tenor</i>) .. | 41 |
| C1319 By Royal Opera Orchestra .. | 94 | DK112 By Dame Melba (<i>Soprano</i>) .. | 42 |
| DB1166 By F. & H. Kreisler .. | 36 | E11 By Michailova (<i>Soprano</i>) .. | 200 |
| Armide .. | 119 | B846 By De Groot (<i>Violin</i>) .. | 88 |
| | | DB1052 By R. Ponselle (<i>Soprano</i>) .. | 47 |
| | | B1500 By Instrumental Trio .. | 87 |
| | | DB962 By G. Ljungberg (<i>Soprano</i>) .. | 37 |
| | | C1733 By E. Suddaby (<i>Soprano</i>) .. | 72 |
| | | E412 By C. Sharpe—(<i>Cello</i>) .. | 80 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|---|------|
| Ave Maria (<i>Kahn</i>)— | | Ballet Egyptian (<i>Luigini</i>)— | |
| DK103 By Caruso | 10 | B2477 By R. Foort (<i>Organ</i>). Parts 1 & 2 | 82 |
| B0305 By De Groot Trio | 87 | B2479 By R. Foort. Parts 3 and 4 | 82 |
| DA458 Ave Maria ("Cavalleria Rusticana") | | By New Queen's Hall Light Orch. | |
| (<i>Mascagni</i>) McCormack and | | C1254 Parts 1 and 2 | 98 |
| Kreiser | 41 | C1255 Parts 3 and 4 | 98 |
| D826 Ave Maria (<i>Palestrina</i>) Chorus | 195 | Ballo in Maschera | 119 |
| DB873 Ave Maria (<i>Schubert</i>) T. Schipa | 50 | Bam, bam, bammy shore | |
| Ave Maria (<i>Schubert</i>)— | | The Revellers | 117 |
| DB578 By McCormack (<i>Tenor</i>) | 41 | C1659 Bandolero, The P. Dawson | 62 |
| DB396 By Maud Powell (<i>Violin</i>) | 47 | DB377 Bandoline, la—Rondeau (<i>Couperin</i>) | |
| DB425 By Elman (<i>Violin</i>) | 20 | Paderewski | 201 |
| DB283 By Heifetz (<i>Violin</i>) | 30 | B2858 Banjo Song P. Dawson | 61 |
| DB1047 By Heifetz | 30 | Banjo Records | 79 |
| D1313 By Menges | 88 | EA287 Barbara—F.T. Hylton's Orch. | 100 |
| DA626 Ave Maria (<i>Vittoria</i>) | | Barbieri di Siviglia | 120 |
| Sistine Choir | 52 | Barcarolle | |
| DB807 Ave Maria—See "Otello" | 131 | See Contes d'Hoffmann | 122 |
| Ave, Signor (Prologo)—See | | C384 Barcarolle—Waltz | |
| "Mefistofele" | 129 | Metropolitan Dance Band | 102 |
| Averla tanto amata—See "Africana" | | Barcelona—One-Step— | |
| DA500 Avourneen (<i>King</i>) McCormack | 40 | B5045 By Savoy Orpheans | 103 |
| Awakening, The | 160 | EA117 By J. Crawford | 81 |
| EA327 Away down south in heaven— | | B1509 Barney, take me home again | |
| Fox-Trot The Virginians | 105 | Sydney Coltham | 59 |
| DA337 Away on the hill | 199 | D1496 "Bat"—Paraphrase | |
| Ay, Ay, Ay (<i>Perez</i>)— | | B. Moiseivitch | 85 |
| DB525 By Fleta | 22 | Batti, batti, o bel Masetto—See | |
| DB694 By Schipa | 50 | "Don Giovanni" | 122 |
| B2016 Aye Waukin' on Goss & Quartet | 65 | B1495 Battle Eve, The (<i>Bonheur</i>) | |
| | | Coltham and Dawson | 60 |
| | | Battle of the Sexes | 160 |
| | | EA239 B.B. March Coldstream Band | 107 |
| | | DB449 Be thou faithful E. Williams | 56 |
| | | B5072 Bean setting Folk Dance Band | 108 |
| | | Beautiful— | |
| | | EA375 By J. Crawford's Orchestra | 99 |
| | | EA430 By National Cavaliers | 117 |
| | | C1527 Beautiful Galathea (<i>Suppe</i>) | |
| | | Berlin Opera Orchestra | 94 |
| | | Beautiful Galathea—Musical | |
| | | Comedy | 154 |
| | | DA497 Beautiful Isle of somewhere | |
| | | McCormack | 40 |
| | | Beautiful Ohio— | |
| | | DA273 By F. Kreisler | 34 |
| | | EA420 By Whiteman's Orchestra | 105 |
| | | Because (<i>Guy d'Hardelot</i>)— | |
| | | DA107 By Caruso (<i>Tenor</i>) | 9 |
| | | DA305 By McCormack (<i>Tenor</i>) | 40 |
| | | E84 By Edna Thornton (<i>Contralto</i>) | 72 |
| | | EA209 By J. Crawford (<i>Organ</i>) | 81 |
| | | EA515 Because I know you're mine— | |
| | | Fox-Trot Shilkret's Orch. | 103 |
| | | Because I love you— | |
| | | B2427 By Salon Orchestra | 98 |
| | | B1230 Because of love and you (<i>Lewis</i>) | |
| | | De Groot and the Piccadilly Or. | 96 |
| | | EA376 Because my baby don't mean | |
| | | "maybe" now Olsen's Music | 102 |
| | | Bedouin Love Song (<i>Pinsuti</i>)— | |
| | | C1659 By Peter Dawson (<i>Baritone</i>) | 62 |
| | | DA380 By Clarence Whitehill (<i>Baritone</i>) | 55 |
| | | B2780 Bedtime story W. Wynne | 118 |
| | | DA551 Bee (<i>Schubert</i>) M. Powell | 202 |
| | | Bees' Wedding (<i>Mendelssohn</i>)— | |
| | | B2433 By M. Hambourg | 84 |
| | | DA996 By Rachmaninoff | 48 |
| | | D1303 By Scharrer | 86 |

B

| | |
|---|-----|
| B2489 Baby Elsie Carlisle | 112 |
| EA429 Baby feet go pitter-patter | |
| The Troubadours | 104 |
| EA607 Baby! Oh, where J. Marvin | 116 |
| B5160 Babying you—F.T. Hylton's Or. | 100 |
| EA422 Baby's blue Shilkret's Orch. | 103 |
| Bacchanale—See "Samson et Delila" | |
| B805 Bachelor Gay, A P. Dawson | 61 |
| D1468 Bache's Wiegenlied (<i>Schubert</i>) | |
| Duhan | 63 |
| DA209 Bacio, II—See "Zaza" | 139 |
| Bacio, II (The Kiss) (<i>Arditi</i>)— | |
| DA900 By L. Sori | 7 |
| DB298 By Hempel (<i>Soprano</i>) | 31 |
| DB499 By Kurz (<i>Soprano</i>) | 198 |
| B153 By Chas. Capper (<i>Whistling</i>) | 113 |
| C402 By Sergeant G. Morgan (<i>Cornet</i>) | 80 |
| D390 Back, back to where the heather | |
| grows Harry Lauder | 115 |
| EA372 Back in your own back yard | |
| Yates—Lawley | 118 |
| B1820 Bagpipe Selection | 79 |
| Balen del suo sorriso, II—See | |
| "Trovatore" | 137 |
| Balfe | 158 |
| Balkan Princess—Musical | |
| Comedy | 154 |
| D262 Ballade in A Flat (<i>Chopin</i>) | |
| V. de Pachmann | 84 |
| C1290 Ballade in D Minor (<i>Chopin</i>) | |
| M. Hambourg | 85 |
| DB853 Ballade in G minor, Op. 23 | |
| (<i>Chopin</i>) A. Cortot | 14 |

" HIS MASTER'S VOICE " RECORDS

| | Page |
|--|---------|
| Beethoven | 158-159 |
| EA584 Before I go to sleep Anona Winn | 73 |
| EA493 Before the dawn P. Heming | 66 |
| Before my window (<i>Rachmaninoff</i>) | 41 |
| DA644 By J. McCormack—F. Kreisler | 41 |
| Beggars of Life | 160 |
| C1528 Beggar Student, The | |
| M. Weber's Orch. | 99 |
| Beggar Student, The—Musical | |
| Comedy | 154 |
| EA329 Beggar, The—F.T. Shilkret's Or. | 103 |
| Beggar's Opera | 154 |
| D699 Beggar's Opera—Selection | |
| 18th Century Orchestra | 97 |
| EA441 Beggars of life Troubadours | 104 |
| B2345 Behind the clouds G. Austin | 114 |
| Behold the Lamb of God—See | |
| "Messiah" | 166 |
| Bel di vedremo, Un—See | |
| "Madame Butterfly" | 130 |
| Bel raggio lusinghier—See | |
| "Semiramide" | 135 |
| Believe me, if all those endear- | |
| ing young charms (<i>Moore</i>)— | |
| DA306 By McCormack (<i>Tenor</i>) | 40 |
| DB357 By Dame Melba (<i>Soprano</i>) | 42 |
| DA906 By Sheridan | 52 |
| DA886 By Tibbett | 54 |
| Bell Records | 79 |
| Bella figlia dell'amore—See | |
| "Rigoletto" | 134 |
| DB209 Bella Italia Battistini | 188 |
| D642 Bella the Bell O'Dunoon | |
| H. Lauder | 116 |
| DA453 Belle nuit (<i>Barcarolle</i>)—See "Con- | |
| tes d'Hoffmann" | 122 |
| C915 Belle of New York, The—Sels. I. | |
| and II. Coldstream Guards Bd. | 107 |
| Belle of New York, The— | |
| Musical Comedy | 154 |
| Bells across the meadow (<i>Ketel-</i> | |
| <i>bey</i>)— | |
| C1173 By Mayfair Orchestra | 102 |
| B2444 By R. Foort (<i>Organ</i>) | 82 |
| B2647 Bells of St. Malo | |
| Coldstream Guards Bd. | 106 |
| EA52 Bells of St. Mary's | |
| Ass. Glee Clubs of U.S. | 74 |
| EA345 Bells of St. Mary's, The—Fox- | |
| Trot Shilkret and His Orch. | 103 |
| E159 Bells (<i>E. Poe</i>) Canon Fleming | 194 |
| Beloved— | |
| EA392 By F. Baur | 58 |
| EA377 By J. Crawford (<i>Organ</i>) | 81 |
| EA348 By The Troubadours | 104 |
| DB456 Beloved, it is morn E. Williams | 56 |
| B1534 Belphegor March (<i>Brepsant</i>) | |
| Coldstream Guards Band | 106 |
| DA307 Ben Bolt J. McCormack | 40 |
| EA291 Beneath Venetian skies—Waltz | |
| Renard's Orchestra | 102 |
| Benedict | 159 |
| Berceuse (<i>Op. 57</i>) (<i>Chopin</i>)— | |
| DB167 By Alfred Cortot (<i>Piano</i>) | 14 |
| DB601 By Paderewski | 201 |
| DB1033 By Backhaus | 4 |
| DB1131 By Backhaus | 4 |

| | Page |
|---|------|
| DB288 Berceuse (<i>Op. 28, No. 3</i>) (<i>Paul</i> | |
| <i>Juon</i>) Jascha Heifetz | 30 |
| DA752 Berceuse (<i>Gretchaninoff</i>) Smirnoff | 52 |
| DA812 Berceuse (<i>Groolez</i>) Rene Chemet | 13 |
| Berceuse (<i>Jarnefeldt</i>)— | |
| E155 By Renard Trio | 88 |
| B2618 By Covent Garden Orchestra | 94 |
| DA261 Berceuse (<i>Townsend</i>) Kreisler | 34 |
| B2524 Berceuse Arabe U. Bourne | 84 |
| Berceuse de Joycelyn (<i>Godard</i>)— | |
| B2302 By H. Jacobs (<i>Saxophone</i>) | 86 |
| DB1039 By Casals | 12 |
| DA261 Berceuse Romantique Kreisler | 34 |
| Berlioz | 159 |
| C1340 Bertram at Rotary dinner | |
| W. King | 115 |
| Best things in life are free— | |
| EA333 By Olsen's Music | 102 |
| EA332 By J. Smith | 118 |
| D278 Better land, The E. Thornton | 72 |
| Beviam—See "Ernani" | 123 |
| EA502 Betty—F.T. Shilkret's Orch. | 103 |
| Bianca al par—See "Huguenots" | 127 |
| Bid me discourse (<i>Bisnop</i>)— | |
| DB347 By Dame Melba (<i>Soprano</i>) | 42 |
| E494 By E. Scotney | 71 |
| B2398 Big Ben Chimes, London | 113 |
| EA554 Big City blues—Fox-Trot | |
| George Olsen | 102 |
| Billy Boy— | |
| EA127 By F. Crumit | 114 |
| B2646 By J. Goss and Quartet | 65 |
| DB617 Birches, The Chaliapin | 190 |
| Bird Records— | |
| B392 Actual Bird Record made by a | |
| Captive Blackbird | 113 |
| B392 Actual Bird Record made by a | |
| Captive Thrush | 113 |
| DA250 Bird song, The Frieda Hempel | 31 |
| Bird songs at eventide— | |
| B2742 By S. Coltham | 59 |
| B2528 By De Groot's Orchestra | 96 |
| DA887 By Hislop | 31 |
| DA973 By J. McCormack | 41 |
| DB814 Birdling, why sing in the forest? | |
| F. Hempel | 31 |
| Bishop, Sir Henry | 159 |
| Bizet | 159 |
| Blackbirds of 1928 | 160 |
| B2362 Black eyes (<i>Gypsy Song</i>) | |
| Salon Orchestra | 98 |
| Black Jacks— | |
| EA270 Parts 1 and 2 Van-Le Maire | 118 |
| EA337 Parts 3 and 4 Van-Le Maire | 118 |
| DA145 Black Keys Etude—See Chopin | 161 |
| B2959 Black Nag Folk Dance Band | 108 |
| B2204 Blaze away—March R.A.F. Band | 109 |
| C1541 Blessed be the God | |
| Temple Church Choir | 75 |
| B2770 Bless you, bonnie bee | |
| E. Lough, etc. | 67 |
| Blind ploughman, The— | |
| DA993 By Chaliapin | 13 |
| B777 By Dawson | 61 |
| B1469 Bloom is on the rye Coltham | 59 |
| B2384 "Blossom's" film scenario. In | |
| two parts J. Henry & "Blossom" | 115 |
| EA472 Blossoms that bloom | |
| Nat Shilkret's Orchestra | 103 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|---|------|--|------|
| D1276 Blow, blow, thou winter wind R. Radford | 70 | D1018 Boutique Fantastique La (Rossini) —See R. A. Hall Orchestra | 93 |
| B2698 Blow the man down J. Goss and Quartet | 65 | B1514 Bouche, La—Waltz De Groot's Orchestra | 100 |
| Blue bird, sing me a song— | | C1245 Boys of the Old Brigade P. Dawson | 62 |
| EA448 By Hylton's Orchestra | 100 | B2865 Brabaconne Orch. Royal des Guides Belges | 91 |
| EA449 By M. Gideon | 64 | DA517 Braes o' Balquhiddie, The (Tannahill) Alma Gluck | 28 |
| B1462 Blue bonnets over the border P. Dawson | 61 | Brahma, grand Dio—See "Pescatori di Perle" | 132 |
| Blue Danube—Waltz— | | Brahms | 160 |
| B2298 By De Groot's Orchestra | 96 | DA755 Brazilian Serenade Crabbe | 15 |
| ED2 By Philadelphia Orchestra | 92 | D392 Breakfast in bed H. Lauder | 115 |
| B2695 By A. Meale (Organ) | 83 | EA554 Breakaway—Fox-Trot G. Olsen | 102 |
| D1403 By E. Scotney | 71 | D1349 Breath of our inspiration, A Three Choirs Festival | 78 |
| B318 Blue Dragoons, The P. Dawson | 61 | Bridal Chorus—See "Lohengrin" | 127 |
| EA407 Blue grass Hamp's Orchestra | 100 | EA454 Bride's lament F. Crumit | 114 |
| Blue Hawaii— | | EA112 Bridget O'Flynn A. Stanley-B. Murray | 118 |
| EA574 By Hilo Hawaiian Orchestra | 100 | Brigg Fair— | |
| EA573 By Miller-Farrell | 117 | D1442 Parts 1 and 2 London Sym. Or. | 90 |
| EA260 Blue River—Fox-Trot Goldkette's Orchestra | 100 | D1443 Parts 3 and 4 London Sym. Or. | 90 |
| Blue Room, The—Fox-Trot | | B2671 Bright is the ring of words S. Robertson | 70 |
| EA229 By The Revellers | 117 | C1072 Brighten Camp Black Diamonds Band | 106 |
| EA254 By The Savoy Orpheans | 103 | Brindisi—See "Fair Maid of Perth" | 124 |
| EA150 Blue skies J. Marvin-E. Smalle | 117 | B1482 British Cavalry—Quick March Coldstream Guards Band | 106 |
| B1370 Boatmen, The Bk. Diamonds Bd. | 106 | Broadway | 160 |
| EA77 Bobadilla—One-Step Savoy Orpheans | 103 | Broadway Melody | 160 |
| B5074 Bobbing Joe Folk Dance Band | 108 | Broadway Melody—Fox-Trot— | |
| EA572 Bogey Wail Hylton's Orchestra | 100 | EA525 By Shilkret's Orchestra | 103 |
| Boheme (Leoncavallo) | 120 | EA544 By Chas. King | 115 |
| Boheme (Puccini) | 120 | C1546 Broken Dreams (Organ) Casey | 81 |
| DB1130 Bohemian Dance (Smetana) W. Backhaus | 4 | EA242 Broken Hearted Whiteman's Orchestra | 105 |
| Bohemian Girl | 120 | Broken Melody, The (Van Biene)— | |
| B2498 Bohemian Polka U. Bourne | 84 | B664 By Rosario Bourdon ('Cello) | 79 |
| EA323 Bohunkus F. Crumit | 114 | D436 By Cedric Sharpe ('Cello) | 80 |
| DB274 Bois de lent oubli Gilbert | 194 | DB460 By Zimbalist (Violin) | 56 |
| D476 Bolero—Spanish Dance Lemmon | 80 | C1626 By Beatrice Harrison ('Cello) | 79 |
| C1073 Bonnets so blue—Folk Dance Black Diamonds Band | 106 | DA238 Brook, The (Dolores) Alma Gluck | 28 |
| B2216 Bonnie Banks of Loch Lomond C. Davidson | 60 | B1372 Broom, the bonny, bonny broom Black Diamonds Band | 106 |
| B2202 Bonnie George Campbell A. Shanks | 67 | Brown bird singing, A— | |
| D391 Bonnie Leezie Lindsay Lauder | 115 | B1646 By Coltham | 59 |
| D1134 Bonnie Maggic Tamson Sir H. Lauder | 116 | DA780 By J. McCormack | 41 |
| Bonnie Mary of Argyle— | | B2664 By R. Foort | 82 |
| B814 By De Groot | 88 | AS42 Brown Family Uncle Charlie | 112 |
| DB1058 By J. Hislop | 31 | B2222 Brownie (Vesp. rs) Geo. Baker | 58 |
| D1229 By Lauder | 116 | AS39 Bubble Land Uncle Charlie | 112 |
| Bonnie Sweet Bessie (Gilbert)— | | AS39 Bubble Town Frolics Uncle Charlie | 112 |
| DA228 By Gluck (Soprano) | 28 | B2221 Buckingham Palace Geo. Baker | 58 |
| DB526 By Tetrastini (Soprano) | 53 | EA577 Building a Nest for Mary Chick Endor | 114 |
| DA1019 By Giannini | 26 | Bulldog Drummond | 160 |
| DA474 Bonnie wee thing McCormack | 40 | But the Lord is mindful of His Own— | |
| DA749 Bonnie wee thing (Fox) Hislop | 31 | DB302 By L. Homer (Contralto) | 32 |
| B3072 Boots Peter Dawson | 61 | | |
| B2275 Border Ballad, The P. Dawson | 61 | | |
| Boris Godounov | 120 | | |
| E445 Born this day Chapels Royal Choir | 76 | | |
| EA444 Borrachita, La J. Crawford | 81 | | |
| Bournville—See "Bells o' Bournville" | 79 | | |
| DB656 Bourree (Bach) M. Powell | 202 | | |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|--|------|
| Bungalow of my dreams— | | B2218 Cam' ye by Athol? A. Shanks | 71 |
| EA324 By Crescent Trio | 116 | Can't help lovin' dat man— | |
| EA304 By Master's Orchestra .. | 102 | EA510 By M. Gideon | 64 |
| DA145 Butterfly Etude—See Chopin .. | 161 | B2735 By Helen Morgan | 117 |
| B1468 By the Blue Alsatian Mountains | | B5475 By J. Hylton and His Orch. .. | 100 |
| S. Coltham | 59 | B5472 Nat. Shilkret and His Orch. .. | 103 |
| EA549 By and bye Sweetheart | | B2018 Can't you dance the polka? | |
| Rudy Vallee's Con. Yankees .. | 104 | J. Goss and Quartet | 65 |
| C1459 By the blue Hawaiian waters | | EA417 Can't you hear me calling? | |
| R. Foort | 82 | De Reszke Singers | 62 |
| D477 By the Brook John Lemmone | 80 | DA104 Canta pe'me (de Curtis) Caruso | 9 |
| C1143 By the light of the moon | | C1297 Cantilene Nuptiale S. Roper | 83 |
| Mummery and Hilliard | 66 | Cantiquo de Noel—See "Noel" | |
| By the ramparts of Seville— | | B2466 Canzona (Guilmant) W. Alcock | 81 |
| See "Carmen" | 121 | B2534 Canzonetta, Op. 6 (d'Ambrosio) | |
| B5132 By the Tamarisk—Fox-Trot | | M. Hayward | 88 |
| Hylton's Orchestra | 100 | EA519 Can you blame me? | |
| By the Waters of Minnetonka— | | Goldkette's Orchestra | 100 |
| DA334 By Dame Melba (Soprano) .. | 42 | Canzonetta in E Flat Op. 12, No. | |
| DA638 By Renee Chemer (Violin) .. | 13 | 2 (Mendelssohn)— | |
| B2126 Bye and bye Robeson & Brown | 70 | DA210 By Flonzaley Quartet (Inst.) .. | 23 |
| B2345 Bye, bye, Blackbird G. Austin | 114 | DB490 Canzonetta (Tchaikovsky) | |
| EA255 Bye, bye pretty baby | | Kubelik | 197 |
| F. Crumit | 114 | Capinera, La (Benedict)— | |
| Byrd, William | 160 | DA217 By Galli-Curci | 25 |
| | | DA1002 By Galli-Curci | 25 |
| C | | DB673 Capriccio (Fiorillo-Randegger) | |
| B3094 Ca c'est Madrid O'Henry | 83 | Jan Kubelik | 36 |
| Caid, Le | 121 | D1593 Capriccio Italien (Tchaikovsky) | |
| C168 Caledonian Quadrilles—See | | Berlin Opera Orchestra | 94 |
| Iff's Orchestra | 97 | DA1003 Capricciosa (Ries) Menuhin | 43 |
| C169 Caledonian Quadrilles—See | | DB372 Capriccio, valse Opus 7 Morini | 43 |
| Iff's Orchestra | 97 | DA241 Caprice (Op. 1. No. 13) (Paganini-) | |
| B2483 Caleno custere me | | Kreisler) | 30 |
| J. Goss & Quartet | 65 | DA241 Caprice (Op. 1. No. 20) (Paganini-) | |
| EA476 Calinda, The—Fox-Trot | | Kreisler) Jascha Heifetz | 30 |
| Whiteman's Orchestra | 105 | DB1130 Caprice Espagnole (Moszkowski) | |
| Caliph of Bagdad | 121 | W. Backhaus | 4 |
| C1176 Caliph of Bagdad—Overture | | C1607 Caprice Futuristic | |
| Coldstream Guards Band | 107 | Whiteman's Concert Orchestra .. | 99 |
| B777 Call, The Peter Dawson | 61 | Caprice Viennois— | |
| Caller Herrin'— | | D1272 By San Francisco Orchestra .. | 94 |
| D248 By Phyllis Lett | 67 | DB1091 By Kreisler | 34 |
| B1823 By C. Mentiplay | 68 | DB643 Caprice poetique (Liszt) .. | 14 |
| E450 By E. Scotney | 71 | DA243 Capricieuse (Op. 17) J. Heifetz | 30 |
| B2769 By E. Ackland | 57 | B2884 Captain Harry Morgan | |
| DA840 Calling me back to you | | P. Dawson | 61 |
| J. McCormack | 41 | B2651 Capt. Stratton's Fancy | |
| DA309 Calling me home to you | | P. Dawson | 61 |
| McCormack | 40 | D834 Carattere Fondamentale | |
| C1501 Callirhoe Coldstream Band | 107 | Rez. Pothier | 195 |
| DA460 Calm as the night (Bohm) | | DA805 Carceleras A. Galli-Curci | 25 |
| McCormack | 41 | B2884 Caroes P. Dawson | 61 |
| DA912 Calm as the night Bori-Tibbett | | D177 Carillon (Elgar) H. Ainley | 188 |
| Calunnia, La—See "Barber of | | DA455 Carmela McCormack | 41 |
| Seville" | 120 | DA839 Carmela (Spanish Folk Song) | |
| DB134 Campana a sera (Ave Maria) | | D. Giannini | 26 |
| (Bili-Malfetti) Caruso | 9 | Carmen | 121 |
| DB616 Campana di San Giusto, le | | DA938 Carmena Giannini | 26 |
| (Arona) Caruso | 9 | Carnation Kid | 160 |
| Campanella, La— | | Carnaval Op. 9 (Schumann)—See | |
| C1636 By Hambourg | 85 | Cortot | 14 |
| DB376 By Paderewski | 45 | D1365 Carnival Romain Overture | |
| D1489 By Levitzki | 85 | (Berlioz) Berlin Orchestra .. | 89 |
| DB1167 By Paderewski | 45 | DB1001 Carnevale di Venezia | |
| | | Toti Dal Monte | 16 |
| | | D1062 Carnival Overture (Dvorak) | |
| | | Royal Albert Hall Orchestra .. | 93 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|---|------|--|------|
| C1142 Carnival Time B. Mummery | 69 | DB315 Chant sans paroles— | |
| EA494 Carolina Moon— | | By Kreisler | 34 |
| EA536 By The Troubadours | 104 | DA265 By Kreisler | 34 |
| By J. Crawford | 81 | B3094 By O'Henry (<i>Organ</i>) | 83 |
| Caro mio ben (<i>Giordani</i>)— | | B2487 By C. Sharpe | 80 |
| DA217 By Galli-Curci (<i>Soprano</i>) | 25 | DB161 Chantez riez et dormez Calve | 8 |
| E345 By Phyllis Lett (<i>Contralto</i>) | 67 | Charge of the Light Brigade— | |
| DA816 By M. Offers | 44 | E164 By L. Waller | 207 |
| DA831 By D'Alvarez | 16 | E160 By Canon Fleming | 194 |
| Caro nome —See "Rigoletto" | 133 | Charmaine— | |
| B4580 Carrousal Victor Military Band | 109 | By Salon Orchestra | 98 |
| Carry me back to old Virginny | | B2528 By De Groot's Orchestra | 96 |
| (<i>Bland</i>)— | | EA233 By Goodrich Orchestra | 100 |
| DB275 By Alma Gluck | 28 | Charmant oiseau—See "Perle du | |
| B2321 By Shannon Quartet | 71 | Bresil" | 132 |
| D1214-16 Casse-Noisette (<i>Tchaikovsky</i>) | | Che faro senze Euridice—See | |
| Philadelphia S. Orch. | 92 | "Orfeo ed Euridice" | 131 |
| C1386 Casse-Noisette (<i>Organ</i>) R. Foort | 82 | Che gelida manina — See | |
| Castles in the Air —Musical | | "Boheme" | 120 |
| Comedy | 155 | Che soave zeffiretto—See "Nozze | |
| C1431 Castles in the air Savoy Orpheans | 103 | di Figaro" | 131 |
| B2213 Ca' the Yowes B. Herron | 66 | Che tua madre—See "Madama | |
| Cathedrale Eng'loutie, La— | | Butterfly" | 130 |
| DB679 By Cortot | 14 | Che vuol dir cio?—See "Marta" .. | 128 |
| C1303 By M. Hambourg | 85 | Ch'ella mi creda—See "Fanciulla | |
| Cavalleria Rusticana | 121 | del West" | 124 |
| Cavatina (<i>Raff</i>)— | | EA396 Cheerie Beerie Bee | |
| DB224 By Mischa Elman | 20 | Paul Whiteman's Orchestra | 105 |
| B2695 By A. Meale | 83 | B1348 Cherrily, yea ho! P. Dawson | 61 |
| B2920 By De Groot-Casey | 88 | B2375 Chelsea Fayre R. Goss-Custard | 82 |
| Celeste Aida—See Verdi, "Aida" | 119 | Chelsea Reach— | |
| C'est l'histoire amoureuse—See | | B1371 By Black Diamonds Band | 106 |
| "Manon Lescaut" (<i>Auber</i>) | 128 | B4572 By Victor Military Band | 109 |
| C'est toi!—See "Carmen" | 121 | EA120 Cherie, I love you | |
| C'est vous (It's You)—Waltz— | | J. Crawford (<i>Organ</i>) | 81 |
| EA243 By Renard's Orchestra | 102 | B2697 Cherry ripe Victor Olof Sextet | 81 |
| EA268 By Salon Group | 117 | B2621 Cherry stones M. Crawford | 60 |
| B2302 Chaconne (<i>Durand</i>) H. Jacobs | 86 | Chi mi dira (<i>Canzon del Porter</i>) | |
| B2918 Chalita G. Metaxa | 68 | —See "Marta" | 129 |
| Champs paternels!—See | | Chi mi frena (<i>Sextet</i>)—See "Lucia | |
| "Joseph" | 127 | di Lammermoor" | 128 |
| B509 Change on 10 bells | | EA101 Chick, chick, chicken | |
| Bells o' Bournville | 79 | T. Weems' Orchestra | 105 |
| DA272 Chanson Arabe ("Scheherazade") | | C1265 Childgrove Folk Dance Band | 108 |
| (<i>Rimsky-Korsakoff</i>) F. Kreisler | 34 | DB678 Children's Corner, The Cortot | 14 |
| B2581 Chanson Bohemienne | | B1469 Children's Home, The (<i>Cowen</i>) | |
| Salon Orchestra | 98 | Sydney Coltham | 59 |
| DB116 Chanson de Juin Caruso | 9 | Children of the Ritz | 160 |
| D1236 Chanson de Matin (<i>Elgar</i>) | | B2860-1 Children's Overture (<i>Quilter</i>) | |
| London Symphony Orch. | 90 | (4 parts) New Light Sym Or. | 98 |
| D1236 Chanson de Nuit (<i>Elgar</i>) | | Children's Records — See page | 111 |
| R.A.H. Orch. | 90 | Children's Stories for the—See | |
| DB124 Chanson espagnole Calve | 189 | Children's Records | 111 |
| DA457 Chanson Georgienne (<i>Rachman-</i> | | B1579 Chime again, beautiful bells | |
| <i>inoff</i>) (In English) McCormack | 41 | Walker, Coltham & Halland | 64 |
| Chanson Hindoue—See "Sadko" | 134 | B1580 Chiming bells of long ago | |
| Chanson (In Love)—Melodie | | Sydney Coltham | 59 |
| (<i>Friml</i>)— | | EA1636 Chinese Lullaby Salon Orch. | 98 |
| B1602 By De Groot and Picc. Orch. .. | 96 | EA396 Chiquita Arden & Ohman Orch. | 99 |
| B2988 By R. Foort | 82 | AM219 Chisidich Sam Gardner | 74 |
| Chanson, Louis XIII.— | | Chiudo gli occhi (Il Sogno)—See | |
| DB479 By Kreisler | 197 | "Manon" (<i>Massenet</i>) | 128 |
| B2413 By C. Sharpe | 80 | Chloe— | |
| DA334 Chanson Triste (<i>Duparc</i>) Melba | 42 | By Rounders | 117 |
| DA731 Chanson Villageoise P. Casals | 12 | EA311 By All Star Orchestra | 99 |
| E342 Chant du menestral C. Sharpe | 80 | C1502 Chocolate Soldier, The | |
| | | Melville-Oldham | 69 |
| | | Chocolate Soldier—Musical | |
| | | Comedy | 155 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|-------|--|------|
| Choir Records—See page .. | 74 | C756 Cobbler's Song, The P. Dawson | 62 |
| Chopin—See Pages .. | 160-2 | EA164 Cock-a-doodle, I'm off my noodle The Happiness Boys | 115 |
| Choral Symphony, The — See Beethoven .. | 159 | D1110-1 Cockaigne Overture (Elgar) R.A.H. Orchestra | 93 |
| E471 Chorale (Bach) M. Dupre | 82 | B980 Cock o' the north Pipe-Major D. Smith | 86 |
| B2509 Chorus gentlemen P. Hemming | 66 | EB16 Cocoanuts Light Opera Co. | 77 |
| DA242 Chorus of Dervishes Heifetz | 30 | Cocoanuts—Musical Comedy .. | 155 |
| E471 Christ came to Jordan M. Dupre | 82 | Cocoanuts .. | 160 |
| C1264 Christchurch Bells Folk Dance Band | 108 | B3026 Coeur Crise M. Weber's Orch. | 99 |
| B2222 Christening, The Geo. Baker | 58 | Cohen at the telephone— | |
| C1334 Christe qui lux York Minster Choir | 79 | EA271 By Tannen .. | 118 |
| Christians, awake!— | | C1471 By T. Clare .. | 114 |
| B2196 By Whitaker-Wilson .. | 83 | Cohen rings up his tailor— | |
| B2161 By St. Swithin's Choir .. | 78 | C1471 By T. Clare .. | 114 |
| C3126 By Westminster Cen. Hall Choir | 79 | Coleridge-Taylor, S.—See page | 162 |
| B1607 Christians seek not yet repose Church Choir | 76 | B2236 Collegiate The Revellers | 117 |
| B3126 Christmas at St. Margaret's St. Margaret's Westminster Choir | 78 | EA242 Collette—Fox-Trot Whiteman's Orchestra | 105 |
| B2274 Christ, the Lord, is risen H. Dawson (Organ) | 82 | B2408 Colonel Bogey March Coldstream Guards Band | 106 |
| DB928 Chromatic Study in A Minor (Chopin) Backhaus | 4 | B2836 Come away death E. Lough, D. Norton, R. Mallett | 67 |
| Chu Chin Chow Musical Comedy | 154 | Come back to Erin (Claribel)— | |
| EA381 Church bells are ringing for Mary Goodrich Silverton Or. | 100 | DB344 By J. McCormack (Tenor) .. | 39 |
| D963-966 (Inc.) Church of England Service .. | 76 | DA552 By J. McCormack .. | 199 |
| Church scene—See "Faust" .. | 124 | DA906 Margaret Sheridan .. | 52 |
| Cid, Le .. | 11 | Come il romito tior—"Hamlet" | 126 |
| Ciel! mio padre—See Verdi, "Aida" .. | 119 | Come into the garden Maud— | |
| Cielo e mar!—See Ponchielli "Goiconda" .. | 126 | B1464 By Sydney Coltham (Tenor) .. | 59 |
| DA105 Cielo turchino Caruso | 9 | DB421 By J. McCormack (Tenor) .. | 39 |
| DA839 Cielto Lindo (Mexican Folk Song) D. Giannini | 26 | B2760 By J. Turner .. | 72 |
| EA349 Cielto Lindo—Waltz Troubadours | 104 | Come d'aurato sogno—See "Tacea la notte," under "Tro-vatore" .. | 137 |
| B1796 Cigarette—Tango Int. Nov. Or. | 101 | Com' e gentil—See "Don Pas-qual" .. | 123 |
| Cinema Star—Musical Comedy | 155 | DB1182 Come let us vote—See "Boris" .. | 120 |
| E412 Cinquantaine, La (G. Mairé) C. Sharpe | 80 | Come Per me sereno—See Bellini, "Sonnambula" .. | 135 |
| B2215 Circassian circle Scotch Country Dance Orch. | 98 | Come to the fair (E. Martin)— | |
| DA900 Ciribirbin L. Bori | 7 | E200 By E. Butcher (Baritone) .. | 59 |
| DB989 Clair de Lune Melba | 42 | B2233 By Gresham Singers .. | 65 |
| EA256 Clap yo' hands J. Smith | 118 | E137 Come to the manger (Waddington) Westminster Cathedral Choir | 79 |
| DA215 Clavelitos (Carnations) Galli-Curci | 25 | Come un bel di di maggio—See Giordano, "Andrea Chenier" .. | 119 |
| B2831 Clear the track J. Goss | 65 | D1247 Come unto him R. Marton | 68 |
| Clear the way for the calf of gold —See "Faust" .. | 124 | EA537 Come west, little girl—F.T. G. Olsen | 102 |
| B2992 Clementine S. Robertson | 70 | D1247 Come unto him R. Morton | 68 |
| Cleopatre .. | 121 | B379 Come unto Me, ye weary Church Choir | 76 |
| EA382 Climbin' up de golden stairs Dalhart-Robison | 114 | DA310 Come where my love lies dreaming J. McCormack | 40 |
| Cloches de Corneville, Les (Planquette) .. | 155 | Comfort ye— | |
| B2436 Clochette, La Alfredo Rode | 89 | DB450 By Williams .. | 208 |
| Clock is playing, The (Blaaw)— | | D777 By Davies .. | 60 |
| B1336 By De Groot & Piccadilly Orch. | 96 | B2972 Comin' home The Revellers | 117 |
| B2233 By Gresham Singers .. | 65 | Comin' thro' the rye— | |
| EA258 Clonk-er-ty-clonk—Fox-Trot Hyllton's Orchestra | 150 | DA207 By Geraldine Farrar (Soprano) | 21 |
| Clowns in Clover—Musical Com. | 150 | DA228 By Gluck (Soprano) .. | 28 |
| D1116 Cloze props H. Dearth | 62 | DB362 By Dame Melba (Soprano) .. | 42 |
| | | 03061 By A. Patti .. | 201 |
| | | DA783 By M. Talley .. | 53 |
| | | B2484 By G. Hall .. | 65 |
| | | DA575 Coming home Alda | 3 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|---|------|--|------------------------------------|
| Comme autrefois—See "Pecheurs de Perles" .. | 132 | B2487 Consolation .. | C. Sharpe 80 |
| D1654 Comme une pale fleur—See "Hamlet" .. | 59 | E4395 Constantinople .. | Hamp's Orch. 160 |
| D834 Comunicazione Baron Kanzler .. | 195 | C1256 Contemptibles, The .. | H.M. Royal Air Force Band 109 |
| E43 Company Sergeant Major .. | 62 | Contes d'Hoffmann .. | 122 |
| C1302 Concertino (Chaminade) .. | 80 | Convieu partir—See "Daughter of the Regiment" .. | 122 |
| Connie's Hot Chocolates .. | 160 | Co-optimists, The—Musical Comedy .. | 155 |
| Con onor muore—See "Madam Butterfly" .. | 130 | Coppelia Ballet— | |
| Con voi ber—See "Carmen" .. | 121 | D1272 by San Francisco Orchestra .. | 94 |
| D476 Concerto for Harp and Flute—See Sassoli and Lemmone .. | 80 | C245 By Coldstream Band .. | 107 |
| DB289 Concerto (Op. 35) Canzonetta .. | 30 | DA673 Coppelia—Waltz .. | Galli-Curci 25 |
| D1237-40 Concerto in A Minor (Grieg) .. | 84 | E4532 Coquette .. | Vallee's Orchestra 104 |
| A. de Greef & Albert Hall Orch. .. | 84 | Coquette .. | 160 |
| D1130-33 Concerto in B Flat Minor (Tchaikovsky) .. | 85 | Coq d'Or .. | 122 |
| D1397 Concerto in A Minor (Goldmark) .. | 89 | DB881 Cor, Le (Flegier) .. | Chaliapin 13 |
| DB1059-62 Concerto in A Minor (Schumann) .. | 15 | DB142 Core "ngrato .. | Caruso 9 |
| D1237-40 Concerto in A Minor (Op. 16) (Grieg)—See A. de Greef .. | 84 | D1409 Coriolan Overture .. | London Symphony Orch. 90 |
| DB289 Concerto in A Minor (Goldmark) .. | 30 | DA588 Corn rigs .. | Joseph Hislop 31 |
| DB990-5 Concerto in D Major (Op. 61) (Beethoven)—See Kreisler .. | 35 | B2836 Coronach .. | E. Lough, D. Norton, R. Mallett 67 |
| DB587-8 Concerto in D Minor (for two Violins)—See Kreisler and Zimbalist .. | 35 | B2928 Coronation March Goss Custard .. | 82 |
| DB1120-4 Concerto in D (Op. 77) (Brahms) .. | 35 | DB900 Coronation Scene—See "Boris Godounov" .. | 120 |
| DB997-1000 Concerto in E Minor (Mendelssohn)—See Kreisler .. | 35 | Coro delle Campanie—See "Pagliacci" .. | 131 |
| DB288 Concerto in E Minor (Mendelssohn) .. | 30 | E43 Corporal's ditty .. | Harry Dearth 62 |
| DB815-18 Concerto No. 4 in D, for Violin and Or. (Mozart)—See Kreisler .. | 35 | B2483 Corpus Christi carol .. | J. Goss and Quartet 65 |
| DB672 Concerto No. 2-Finale (Wieniawski) .. | 36 | Cortigiani, vil razza dannata—See "Rigoletto" .. | 133 |
| D1198-1201 Concerto No. 5 (Op. 73) (The "Emperor") (Beethoven)—See Beethoven .. | 158 | Cosi Fan Tutte .. | 122 |
| ED8 Concerto No. 22 (Viotti) .. | 89 | B4581 Cotlands Quadrille (Educational) .. | Victor Military Band 109 |
| Concerto—Variations Symphoniques (Franck) .. | 164 | Country Dances—See Folk Dance Band .. | 108 |
| DB1333-37 Concerto in C Minor (Op. 18) (Rachmaninoff)—See Rachmaninoff (Red Label Section) .. | 48 | DA193 Country Dance (Beethoven—Elman) .. | M. Elman 20 |
| DB656 Concerto No. 2 (Wieniawski) .. | 202 | B2687 Country Dance .. | W. Jordan 113 |
| C1302 Concert Piece (Op. 98) (Hoffmann) .. | 80 | B2987 Country Dance "Nell Gwynne" .. | New Symphony Orchestra 91 |
| D1140 Concert Study in D Flat No. 3 (Liszt) .. | 85 | B5074 Country Gardens Folk Dance Bd. Couperin, Fr .. | 162 |
| B2820 Concert Mazurka .. | 81 | D1053 Courante (Bach) .. | H. Samuels 86 |
| D366 Conclusion of Speech .. | 188 | E4508 Coward, The .. | W. Kings 110 |
| Confess— | | B4578 Cracoviac .. | Victor Military Band 109 |
| B1371 By Black Diamonds Band .. | 109 | DB379 Cracovienne Fantastique .. | I. J. Paderewski 45 |
| B4571 By Victor Military Band .. | 106 | B2510 Craevienne Fantastique .. | U. Bourne 84 |
| B1303 Confidence—Waltz .. | 100 | B2086 Cradle me close in your arms .. | De Groot's Picc. Orch. 96 |
| Connais-tu le pays?—See "Mignon" .. | 130 | DA286 Cradle Song (Mattullah-Kreisler) .. | J. McCormack 40 |
| | | Cradle song (Brahms)— | |
| | | DA691 By A. Cortot .. | 15 |
| | | C1595 By L. Kennedy .. | 80 |
| | | B2875 Cradle song (Schubert) .. | E. Suddaby 72 |
| | | DA476 Cradle song (Grechaninoff) .. | Smirnoff 205 |
| | | B2621 Cradle song .. | M. Crawford 60 |
| | | B5174 Crazy quilt—Fox-Trot .. | Kit-Cat Band 101 |

"HIS MASTER'S VOICE" RECORDS

| | Page |
|--|------|
| Creation, The—See Haydn | 167 |
| Credo in un Dio crudel—See "Otello" | 131 |
| DA212 Crepuscule | 25 |
| Cristoforo Colombo | 122 |
| EA461 Cross roads—Fox-Trot Shilkret's Orchestra | 103 |
| B371 Crown Him with many crowns Church Choir | 76 |
| Crucifix, The (<i>Faure</i>)— | |
| DB591 By Caruso and Journet | 11 |
| DA172 By McCormack and Werrenrath | 41 |
| DJ100 Crucifixus ("Masse Solennelle") Caruso | 10 |
| D1113 Crucifixus—See "Mass in B Minor," under Bach | 157 |
| Cruda funesta smania—See "Lucia di Lammermoor" | 128 |
| E336 Cruda mia nemica Sistine Choir | 195 |
| C1173 Crystal gazer Lyric Theatre Orchestra | 101 |
| B5174 Cuckoo—Fox-Trot Kit-Cat Band | 101 |
| AS37 Cuckoo clock Uncle Charlie | 112 |
| EA287 Cuddle up—Fox-Trot Hylton's Orchestra | 100 |
| DB138 Cujus animam ("Stabat Mater") Caruso | 9 |
| D1149 Cum Sanctus—See "Requiem Mass" | 183 |
| Cup of coffee, a sandwich, and you, A— | |
| EA92 By F. Baur and H. Clark | 58 |
| EA49 By Kahn's Orchestra—Fox-Trot | 101 |
| B1796 Cup of sorrow—Tango Int. Nov. Orchestra | 101 |
| E71 Curate's song C. Mott | 68 |
| B2936 Curtain Falls, The Dawson | 61 |
| B2120 Curtain lecture, A J. Henry | 115 |
| EA630 Cute little flat G. Fields and A. Pitt | 115 |
| Cygne, l'e (The Swan) (<i>Saint-Saens</i>) | |
| B1230 By De Groot (<i>Violin</i>) | 88 |
| B2943 By De Groot Trio | 87 |
| D660 By Cedric Sharp (<i>Cello</i>) | 80 |
| E17 By Marie Hall (<i>Violin</i>) | 88 |
| DA776 By P. Casals | 12 |
| D1491 Czar Sultan Suite. 2 parts London Symphony Orch. | 90 |
| C1526 Czardas Kaufman's Orch. | 97 |

D

| | |
|--|-----|
| B5296 Da-da-da—F.T. Hylton's Orch. | 100 |
| EA278 Da, da, my darling F. Crumit | 114 |
| B1499 Daddy (<i>Behrend</i>) Bessie Jones | 66 |
| EA419 Daffy ditties C. Friend | 115 |
| D372 Dagger speech A. Bouchier | 189 |
| Dai campi dai prai—See "Mephistofele" | 130 |
| C1601-4 Daily Express Remembrance Festival | 76 |
| EA276 Dainty miss—F.T. Shilkret's Or. | 103 |
| Damnation de Faust (<i>Berlioz</i>) | 122 |
| B242 Dance California W. H. Reitz | 79 |
| B2240 Dance Creole Una Bourne | 84 |
| B2720 Dance, little lady N. Coward | 60 |

| | Page |
|---|------|
| B5487 Dance, little lady—Fox-Trot Ambrose's Orch. | 99 |
| Dance of Life | 161 |
| Dance of the Apprentices ("Master-singers") | 129 |
| Dance of the Blue Danube— | |
| EA404 By J. Crawford | 81 |
| EA379 By Waring's Pensylvs.—F.T. | 105 |
| D1427 Dance of the Fire Bird Philadelphia Orch. | 92 |
| DA827 Dance of the gnomes (<i>Liszt</i>) Rachmaninoff | 48 |
| Dance of the goblins (<i>La ronde de lutins</i>)— | |
| DB290 By Jascha Heifetz | 30 |
| B2436 By Alfredo Rode | 89 |
| D1214 Dance of the sugar plum fairies Philadelphia Orchestra | 92 |
| Dance of the seven veils—See "Salome" | 134 |
| E521 Dance Orientale (<i>Glazounov</i>) Philadelphia Orchestra | 92 |
| DA811 Dancing doll R. Chemet | 13 |
| "Dannazione di Faust, La" | 122 |
| EA367 Dancing shadows Whiteman's Orchestra | 105 |
| Dancing tambourine—Fox-Trot | |
| B5362 By Hylton's Orchestra | 100 |
| EA301 By J. Crawford | 81 |
| E510 Danksagung an den Bach Duhan | 63 |
| Danny boy— | |
| E84 By Edna Thornton | 72 |
| DA832 By M. Sheridan | 52 |
| D1215 Danse Arabe Philadelphia Orch. | 92 |
| D1215 Danse chinoise Philadelphia Or. | 92 |
| D1215 Danse des Mirlitons Philadelphia Orchestra | 92 |
| D1121 Danse Macabre Philadelphia Symphony Orch. | 92 |
| B2895 Danse Negre C. Scott | 86 |
| Danza espanola— | |
| DA280 By F. Kreisler | 35 |
| DA245 By J. Heifetz | 30 |
| DB285 By Heifetz | 30 |
| DB141 Danza, La—Tarantella Napolitana (<i>Rossini</i>) Caruso | 9 |
| Da quel di—See "Ernani" | 123 |
| D804 Darauf lies ich P. Knupfer | 197 |
| E422 Dark-eyed sailor English Singers | 63 |
| B4568 Darky stories Walter C. Kelly | 115 |
| Das—For titles beginning with this German article, see the next word—as "Das Rheingold," see "Rheingold." | |
| E85 Dashing white sergeant E. Thornton | 72 |
| Daughter of the Regiment | 122 |
| E478 Dawn (<i>Mendelssohn</i>) Moiseiwitsch | 85 |
| B2469 Dawn in an old world garden | 113 |
| Dawn of to-morrow—Waltz— | |
| EA237 By J. Crawford | 81 |
| EA268 By Salon Group | 117 |
| EA55 Day I met you—Fox-Trot T. Weems' Orch. | 105 |
| B371 Days and moments quickly flying Church Choir | 76 |
| EA438 Day by day P. Hemus | 66 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|------|--|--------------------------|
| Da zu dir der Heiland ("Meister-singer") .. | 129 | B3033 Dere's no hidin' place | 70 |
| B2948 De lil Piccaninny's gone to sleep | 70 | DB601 Des Abends | Paderewski 217 |
| De' miei bollenti spiriti—See "Traviata" .. | 136 | Deserto sulla terra—See "Tro-vatore" .. | 137 |
| De mon amie fleur endormie—See "Pecheurs de Perles" .. | 132 | Desert Song—See under Musical Comedies .. | 155 |
| C118 Dead March in Saul (<i>Handel</i>) | 107 | C1328 Desert song selections | Savoy Orpheans 103 |
| EA314 Dear child—Waltz | 101 | EA173 Desert song —Waltz | Shilkret's Orchestra 103 |
| Hylton's Hyltonians | 62 | DA917 Desolation | J. McCormack 41 |
| C1342 Dear homeland | 62 | B1684 Destiny—Waltz | De Groot's Or. 100 |
| DA287 Dear little shamrock | 40 | DB924 Deux grenadiers | Journet 33 |
| McCormack .. | 40 | DK104 Deux serenades, les (<i>Leoncavallo</i>) | Caruso-Elman 10 |
| Dear, on a night like this—F. T.— | | Devant la maison—See "Damna-tion de Faust" .. | 122 |
| EA303 By The Troubadours .. | 104 | Devil-may-care— | |
| EA293 By National Cavalliers .. | 117 | C501 By B. Williams .. | 111 |
| B2343 Dear love o' mine | 96 | EA509 By W. Kings .. | 110 |
| De Groot and Picc. Orch. | 96 | EA390 Devil is afraid of music | Shilkret's Orchestra 103 |
| DA289 Dear old pal of mine | 40 | McCormack .. | 40 |
| B2292 Dearest, I love the morning | 59 | B2514 Devout lover | P. Hemming 66 |
| S. Coltham | 59 | Di al tempio, Un—See "Iris" .. | 127 |
| Dearest name (Caro nome)— | | Di' all' azzurro—See "Andrea Chenier" .. | 119 |
| See "Rigoletto" .. | 133 | EA302 Diane | J. Crawford 81 |
| DE1184 Death and the maiden (<i>Schubert</i>) | 13 | EA269 Diane—Waltz | The Troubadours 104 |
| DE1184 By Chaliapin .. | 86 | Did you mean it?—Fox-Trot— | |
| EA293-6 By Budapest Quartet .. | 62 | EA292 By The Virginians .. | 105 |
| C1275 Deathless army, The | 177 | B2688 By G. Hayes (<i>Contralto</i>) .. | 66 |
| Death of Ase—See Grieg | 120 | E482 Dim-lit woods | Glasgow Orpheus Choir 76 |
| Death of Boris—See "Boris Godounov" .. | 120 | Di Pescatore —See "Lucrezia Borgia" .. | 128 |
| Death of Nelson, The— | | EA42 Dinah—Fox-Trot | Olsen's Music 102 |
| By Coltham .. | 59 | Di Provenza il mar—See "Tra-viata" .. | 136 |
| DB445 By Williams .. | 56 | Di quella pira—See "Trovatore" .. | 137 |
| DB911 Death scene—See "Boheme" (<i>Puccini</i>) .. | 120 | Di, gelosoa mor—See "Trovatore" .. | 137 |
| Debussy, Claude | 173 | Di se ben rammentomi, Un—See "Rigoletto" .. | 134 |
| DB1046 Decidi il mio destin—See "Pag-liacci" .. | 131 | Di' tu se fedele—See "Ballo in Maschera" .. | 119 |
| D1447 Dedication | 59 | D1420 Dich teure | Rethberg 135 |
| DA785 Deep in my heart | 35 | EA600 Dicky bird told me so, A | A. Penn 117 |
| EA514 Deep night—Fox-Trot | 104 | Die.—For titles beginning with this German article, see the next word—for "Die Lorelei," see "Lorelei" | |
| Vallee's Yankees | 104 | Dies Irae | Mozart 183 |
| DB175 Deh! non parlare al misero—See "Rigoletto" .. | 133 | Dinah (<i>Akst</i>)— | |
| Deh! vieni alla finestra—Serenata—See "Don Giovanni" .. | 123 | B2182 By The Revellers .. | 117 |
| Deh! vieni non tardar—See "Nozze di Figaro" .. | 131 | EA64 By J. Crawford (<i>Orban</i>) .. | 81 |
| C1374 De'il among the tailors | 108 | Dinorah .. | 122 |
| Aldershot Bands | 108 | Dio che nell' alma—See "Don Carlos" .. | 122 |
| C1374 De'il in the kitchen | 108 | Dio possente—See "Faust" .. | 124 |
| Aldershot Bands | 108 | D829 Discorso d'Apertura | Rev. De Santi 211 |
| Del tempio al limitar—See "Pescatori de perle" .. | 132 | B2543 Disposer supreme | Canterbury Choir 75 |
| B2759 Delaware's farewell | 61 | Distant echo of my youth—See "Eugen Onegin" .. | 123 |
| Delightful Rogue .. | 161 | | |
| DB214 Delizia (<i>Beethoven</i>) | 204 | | |
| DB705 Deluge, Le (<i>Saint-Saens</i>) | 219 | | |
| W. Willaume | 219 | | |
| Demon .. | 122 | | |
| Depuis le jour—See "Louise" .. | 127 | | |
| Der Holle Rache—See "Magic Flute" (Queen of the Night's Aria) .. | 125 | | |
| ES9 Der neuer Omar | 74 | | |
| Rabbi Elosor | 74 | | |
| J. Rosenblatt | 74 | | |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|------|---|------|
| B2313 Distant shore, The (Sullivan) | | B2621 Down by the pond M. Crawford | 60 |
| Coldstream Guards Band | 106 | EA41 Down by the winegar woiks | |
| E268 Distant voices Lemmone | 80 | Aileen Stanley-B. Murray | 118 |
| Dite alla giovine—See "Traviata" | 136 | B2777 Down de lovers' lane P. Robeson | 70 |
| B5701 Dites moi ma mere | | Down here— | |
| Rio Grande Band | 103 | DA831 By D. Alvarez | 16 |
| Divine Lady | 161 | B2740 By E. Ackland | 57 |
| Divinites du Stys—See "Alceste" | 119 | EA366 Down in de cane break F. Crumit | 114 |
| EA386 Dixie dawn P. Whiteman's Orch. | 105 | B2296 Down in our village in Zummer- | |
| EA257 Do do, do Lawrence | 116 | set N. Long | 116 |
| Do not weep, child—See | | Down in the forest (London | |
| "Demon" | 122 | Ronald)— | |
| DB611 Do not weep, child Chaliapin | 122 | DA501 By McCormack (Tenor) | 40 |
| Doch nun von Tristan—See | | B2588 By De Groot's Trio | 87 |
| "Tristan and Isolde" | 136 | B2486 By W. Glynn | 64 |
| EA446 Doin' the racoon Olsen's Orch. | 102 | B2984 Down south Coldstream Gds. Bd. | 107 |
| DB260 Dolce suono, II—See "Lucia di | | EA353 Down south—Fox-Trot | |
| Lammermoor" | 128 | Reser's Banjo Boys | 102 |
| EA181 Doll dance—F.T. Shilkret's Or. | 103 | DA621 Down the Petersky Chaliapin | 13 |
| EA336 Dolly Dimples—Fox-Trot | | DB610 Down the Volga Chaliapin | 190 |
| Whiteman and His Orch. | 105 | C1702 Down the Vale E. Ackland | 57 |
| Dolores— | | C1377 Down Vauxhall way M. Bennett | 58 |
| DB525 By Fleta | 22 | Drag | 161 |
| EA447 By The Troubadours | 104 | B2257 Drag way, The N. Long | 116 |
| DB120 Domine Deus Caruso | 9 | B2743 Drake's drum P. Dawson | 61 |
| D1148 Domine Jesu Christie—See | | Dream, A (Bartlett)— | |
| "Requiem Mass" | 183 | DA108 By Caruso (Tenor) | 10 |
| DA790 Do not go, my love D'Alvarez | 16 | DA293 By McCormack (Tenor) | 40 |
| B3050 Do something Helen Kane | 115 | B2783 By S. Coltham | 59 |
| Don carlos | 122 | EA488 By J. Crawford (Organ) | 81 |
| Don Giovanni | 122 | EA556 Dream boat The Troubadours | 104 |
| "Don Juan" (Napravnik) | 123 | EA434 Dream house Hickman's Orch. | 100 |
| D1309-10 "Don Juan" Symphony Orch. | 95 | EA139 Dreaming the waltz away | |
| C1327 "Don Juan" (Tchaikovsky) | | Crawford | 81 |
| P. Dawson | 62 | EA269 Dream kisses—Fox-Trot | |
| Don Pasquale | 123 | The Troubadours | 104 |
| Don Quixote (Massenet) | 123 | Dream mother— | |
| Don Sebastiano | 123 | EA547 By Gene Austin | 114 |
| Donde lieta—See "Boheme" | 120 | EA569 By Geo. Olsen—F.T. | 102 |
| Donna e Mobile, La—See | | B2219 Dreamland Toon A. Beddie | 114 |
| "Rigoletto" | 133 | C4825 Dream of love Herberts Orch. | 97 |
| Donna non vidi—See "Manon | | DA917 Dream of spring, A | |
| Lescaut" | 128 | J. McCormack | 41 |
| B2714 Don't be cruel to a vegetabuel | | B2737 Dream of youth N. Coward | 60 |
| Sarony | 118 | DA291 Dreams J. McCormack | 40 |
| EA486 Don't be like that H. Kane | 115 | DB125 Dreams of long ago Caruso | 9 |
| B2714 Don't do that L. Sarony | 118 | Dream River— | |
| B5159 Don't forget—F.T. Hylton's Or. | 100 | EA384 By Revellers | 117 |
| B5651 Don't hold everything | | EA348 By Weems and His Orchestra | 105 |
| Hylton's Orchestra | 100 | D1447 Dreary steppe J. Brownlee | 59 |
| EA403 Don't wait till the lights are low | | EA424 Dress parade International Bd. | 109 |
| Harry Thies' Orch. | 104 | Drink to me only with thine | |
| C1685 Dorfschwalben (Strauss) | | eyes— | |
| Vienna Phil. Or. | 96 | DA154 By Julia Culp (Contralto) | 15 |
| DB1087 Dormiro sol—"Don Carlos" | 122 | DB628 By de Gogorza (Baritone) | 16 |
| Doubrowsky | 123 | E187 By Gresham Singers | 65 |
| DB881 Doubt (Glinka) Chaliapin | 13 | DB340 By McCormack (Tenor) | 39 |
| D1197 Doughie the baker H. Lauder | 116 | D660 By Cedric Sharp ('Cello) | 80 |
| Dov'e l'Indiana bruna—See Bell | | DA210 By Flonzaley Quartet | 23 |
| song "Lakme" | 127 | B2770 By E. Lough, etc. | 67 |
| Dove prende amor—See "Flauto | | DA886 By Tibbett | 54 |
| Magico" | 125 | Dubinushka— | |
| Dovunque al Mondo—See | | DA621 By Chaliapin (Bass) | 13 |
| "Mme. Butterfly" | 130 | DB620 By Chaliapin (Bass) | 207 |
| EA564 Down among the Sugar cane | | DB766 Du bist die Run J. McCormack | 39 |
| J. Marvin | 116 | Duca d' Alba | 123 |
| EA372 Down by the old mill stream | | DB672 Dudziarz Mazurka Kubelik | 36 |
| National Cavaliers | 117 | DA557 Du meine seele Frieda Hempel | 31 |

"HIS MASTER'S VOICE" RECORDS

| | Page |
|---|-----------------------|
| Dunque io son — See "Barbiere di Siviglia" | 120 |
| DB307 D'un sacro zell' ardore — See "Huguenots" | 127 |
| B2212 Duncan Gray A. McGregor | 67 |
| DB179 Dunque ho sognato? — See "Cristoforo Colombo" | 122 |
| DO101 Duo des hirondelles—See "Mignon" | 130 |
| DB892 During the ball | Sobinoff 221 |
| Dusky stevedore— | |
| EA452 By Shilkret's Orchestra | 103 |
| EA474 By Revellers | 117 |
| E74 D'ye ken John Peel R. Radford | 70 |
| EA92 D'ye love me? | G. Rice-B. Murray 117 |
| Dvorak | 163 |

E

| | |
|--|-----|
| B2809 Ear training Master N. Ware | 112 |
| B2970 Easter at St. Margaret's Choir Bells and Organ | 78 |
| EA563 EE, by gum Grace Fields | 115 |
| E lucevan le stelle—See "Tosca" | 136 |
| E scherzo od e folia—See "Ballo in Maschera" | 119 |
| E un riso gentil—See "Zaza" | 139 |
| EA239 East and West March Coldstream Guards Band | 107 |
| B2445 Easter Hymn — See "Cavalleria Rusticana" | 121 |
| B373 Easter Hymn—Jesus Christ is risen to-day Church Choir | 76 |
| Ebben? Andro! Sola e lontana —See "Wally" Poli-Randacio | 138 |
| Ebbrezza delirio! — See "Giocanda" | 126 |
| Ebrea | 123 |
| Ecco dunque l'orribil citta—See "Thais" | 136 |
| Echo loutain—See "Eugen Onegin" | 123 |
| DB258 Echo song (Bisho) Galli-Curci | 25 |
| E537 Ecossaise (Beethoven) Levitzki | 85 |
| Educational.—For details of records and publications, see separate Catalogue of Educational Records, copies of which are obtainable from the Education Department, the Gramophone Company Ltd., and "His Master's Voice" accredited dealers. | |
| EA517 Egg song, The—Fox-Trot New Mayfair Orchestra | 102 |
| B3000 Eggs, toast and coffee Maughan and Fehl | 117 |
| Egli e salvo! — See "Forza del Destino" | 125 |
| Egmont—Overture—See Beethoven | 158 |
| Eh quoi! toujours seule—See "Faust" | 124 |
| AN14 Ei mole rachmin J. Rosenblatt | 74 |
| D699 Eighteenth Century Orchestra—Beggars' Opera—Selection | 97 |

| | Page |
|---|------|
| E514 Eifersucht und Stolz (Schubert) Duhan | 63 |
| Eighteen-Twelve (1812) Overture—See Tchaikovsky | 190 |
| B1821 Eightsome reel (Bagpipes) Pipe-Major Henry Forsyth | 79 |
| Eileen Alannah (Thomas)— | |
| B1472 By Walter Glynne (Tenor) | 64 |
| DA292 By McCormack (Tenor) | 40 |
| DA500 Eileen Aroon J. McCormack | 40 |
| B1454 Eileen Adair—Fox-Trot De Groot's Orchestra | 100 |
| DB233 Eili, Eili Mischa Elman | 20 |
| DB164 Eili, Eili, lama sabachthani? Sophie Braslau | 7 |
| E il sol dell'anima—See "Rigoletto" | 133 |
| Einsam in truben Tagen—See "Lohengrin" | 127 |
| El Capitan March— | |
| B2941 By Coldstream Guards Band | 107 |
| EA96 By Sousa's Band | 109 |
| EA364 El choclo—Tango International Novelty Orch. | 101 |
| B1602 Eleanor De Groot's Pic. Or. | 96 |
| Elegie (Massenet)— | |
| DK103 By Enrico Caruso | 10 |
| B3108 By E. Danieli | 60 |
| DB642 By M. Powell | 202 |
| E439 By J. Brownlee | 58 |
| DB1052 By R. Ponselle | 47 |
| DB704 Elegie (Op. 143) Saint-Saens | 219 |
| E481 Elfin song E. Scotney | 71 |
| Elijah—See Mendelssohn | 181 |
| Elisir d'Amore | 123 |
| Ella mi fu rapita—See "Rigoletto" | 133 |
| Elle ouvre sa fenetre—See "Faust" | 124 |
| ES11 Elokay ad schelo nozarbi J. Rosenblatt | 74 |
| ES2 Elokay neshmo J. Rosenblatt | 74 |
| Elsa's dream—See "Lohengrin" | 127 |
| B2952 Elsie Marley Tom Clough | 86 |
| Emperor Concerto—See Beethoven | 168 |
| Elgar, Sir Edward | 175 |
| Emperor Piano Concerto—See Backhaus | 83 |
| Emperor Quartet— | |
| DB1055 By Elman Quartet | 20 |
| C1470 By Virtuoso Quartet | 87 |
| B2678 Emperor's rhyme M. Crawford | 60 |
| RE284 Empire Messages—To the Boys and Girls of the British Empire—H.M. King George V. and H.M. Queen Mary | 108 |
| En fermant les yeux—See "Manon" | 128 |
| B2206 En tus brazos—Tango Rio Grande Tango Band | 103 |
| En vain pour eviter—See "Carmen" | 121 |
| Enemy of his country, An—See "Andrea Chenier" | 119 |
| B2679 Engineer, The M. Crawford | 60 |

"HIS MASTER'S VOICE" RECORDS

| | Page |
|---|---------|
| English as she is not spoken— | |
| B2113 By Stanton Bros. | 118 |
| B2626 By V. & E. Stanton | 118 |
| English Folk Dances—See Victor | |
| Military Band, Black Diamonds | |
| Band | 106-109 |
| B2469 English song birds' awakening | 113 |
| English Suite, First—See Bach | 167 |
| D1154-7 "Enigma" Variations (Elgar) | 175 |
| DB504 Entreat me not to leave thee | |
| Kirkby Lunn | 38 |
| B1480 Entry of the Gladiators March | |
| Coldstream Guards Band | 106 |
| D1117 Entry of the Gods Symph. Orch. | 95 |
| Era la notte—See "Otello" | 131 |
| Erhebe Dich (Eri tu) L. Demuth | 209 |
| DA789 Eriskay love lilt | 31 |
| Eri tu che—See "Ballo in Mas- | |
| chera" | 120 |
| Erl King (Schubert)— | |
| C1327 By P. Dawson | 62 |
| D1621 By Lamond (Piano) | 85 |
| D1276 By R. Radford | 70 |
| Ernani | 123 |
| DB499 Estasi, I' (Arditi) | 214 |
| Estrellita— | |
| EA190 By J. Crawford (Organ) | 81 |
| DA984 By Heifetz | 30 |
| Esultate!—See "Otello" | 131 |
| E336 Esultate Justi | 211 |
| B4567 Espana rapsodie (Piano Duet) | |
| Guy Maier-Lee Pattison | 85 |
| DB121 Eternamente | 206 |
| B2407 Ethiopia saluting the colours | |
| S. Robertson | 70 |
| Etiole du Nord | 124 |
| B2951 Eternal Father Westminster Ch. | 79 |
| EA522 Etiquette Blues Happiness Boys | 115 |
| DB167 Etude en forme de valse (Saint- | |
| Saens) | 14 |
| A. Cortot | 171 |
| Etude (Piano)—See Chopin | 171 |
| DB1282 Etude in D Flat (Liszt) | 6 |
| D1621 Etude de Concert (Liszt) Lamond | 85 |
| DA827 Etude Tableau (Op. 39) (Rach- | |
| maninoff) | 48 |
| S. Rachmaninoff | 4 |
| DB1132-4 Etudes (Op. 10) (Chopin) | |
| Backhaus | 4 |
| DB1178-90 Etudes (Op. 25) (Chopin) | |
| Backhaus | 4 |
| Eugen Onegin | 121 |
| Euryanthe | 123 |
| EA615 Evangeline—Waltz | 102 |
| Reisman's Orchestra | 123 |
| Even bravest heart—See "Faust" | 123 |
| B2972 Evenin' | 117 |
| The Revellers | 39 |
| DB325 Evening song, An | 39 |
| Evening song— | |
| DA294 By McCormack | 40 |
| B2320 By String Ensemble | 86 |
| C1325 By H. Goss-Custard | 82 |
| DB1039 Evening song (Schumann) | 12 |
| Casals | 82 |
| Evensong— | |
| B2263 By H. Dawson (Organ) | 82 |
| B2474 By De Groot's Orchestra | 96 |
| EA578 Ever so goosey—Fox-Trot | |
| Hylton's Orchestra | 100 |
| D392 Every lassie loves a laddie | |
| Harry Lauder | 115 |

| | |
|---|-----|
| EA581 Every moon's a honeymoon | |
| R. Vallee's Yankees | 104 |
| Every valley— | |
| DB450 By E. Williams | 224 |
| D777 By T. Davies | 60 |
| Everybody loves you— | |
| B5651 By/Hylton's Orchestra | 100 |
| EA496 By Stanley-Marvin | 118 |
| EA317 Everywhere you go—Fox-Trot | |
| Master's Orch. | 102 |
| D301 Excelsior Harrison and Radford | 65 |
| C1678 Exsurge Domine | |
| Westminster Abbey Spec. Ch. | 79 |
| DA626 Exultate Deo | 52 |
| Sistine Choir | 52 |
| B2838 Ezekiel saw de wheel | |
| Robeson-Brown | 71 |

F

| | |
|---|-----|
| B1759 Faery song ("The Immortal | |
| Hour") | 63 |
| Harold Farrar | 63 |
| EA87 Fairest of the fair Sousa's Band | 109 |
| Fair maid of Perth | 124 |
| Fair spring—See "Samson and | |
| Delilah" | 134 |
| B2630-2 Fairy adventures of Molly and | |
| Jack with Gallop'n' Gus | |
| B. Grey, etc. | 112 |
| B2630 Fairy letter box | 112 |
| B. Grey, etc. | 112 |
| B2875 Faith in spring (Schubert) | |
| E. Suddaby | 72 |
| B2316 Faithful and bold R.A. Force Bd. | 109 |
| DB170 Faithful Johnnie | 15 |
| Fanciulla del West | 124 |
| D373 Fallen star | 114 |
| Albert Chevalier | 124 |
| Falstaff | 124 |
| E161 Falstaff's speech Sir H. B. Tree | 223 |
| Fanciulla del West | 124 |
| C1448 Fantasia (Mozart) | 82 |
| H. Darke | 82 |
| D1560 Fantasia and Fugue (Bach-Elgar) | |
| London Symphony Or. | 91 |
| C1351 Fantasia and Fugue on B.A.C.H. | |
| Weitz | 83 |
| Fantasia in C Minor—See | |
| Bach | 167 |
| C1350 Fantasia in E (Saint-Saens) | |
| H. Darke | 82 |
| C1080 Fantasia on Scottish airs | |
| De Groot and Piccadilly Or. | 97 |
| B2683 Fantasia on popular songs | |
| W. Jordan | 113 |
| C1179 Fantasie—One-Step | |
| Savoy Havana Band | 103 |
| DA870 Fantasie aux divins mensonges | |
| Schipa | 50 |
| D1087 Fantasie impromptu I. Scharrer | 86 |
| DA914 Far-away bells J. McCormack | 41 |
| EA295 Far away in Hawaii | |
| Dalhart-Robosin | 114 |
| DA501 Farewell, A | 40 |
| McCormack | 40 |
| D1257 Farewell all that's mortal | |
| Bach Cantata Club | 74 |
| DB1183 Farewell, my son—See Boris | 120 |
| Farewell of Boris—See "Boris | |
| Godounov" | 120 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|------|--|------|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|--|-----|---|-----|--|-----|---|-----|--|-----|---|-----|--|-----|---|-----|--|-----|---|-----|--|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|-----|---|----|---|-----|---|----|---|-----|---|----|---|-----|---|----|---|-----|---|----|---|-----|--------------------------|----|---|-----|--|--|---|-----|--|--|---|-----|--|--|---|-----|--|--|---|----|--|--|---|----|--|--|---|----|--|--|---|----|--|--|---|----|--|--|---|----|--|--|---|----|
| B2020 Farewell my love | 96 | D1459 Fischermadchen (<i>Schubert</i>) | 64 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DB943 Farewell speech | 42 | D1459 Fischerweise (<i>Schubert</i>) | 64 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| E405 Farmer's son, A | 63 | B2769 Five little piccanninies | 57 | DB935 Fascisti hymn | 38 | E4467 Five Pennies | 102 | E4367 Fascinating vamp | 103 | B1191 Flamborough | 109 | E4529 Fashionette | 85 | Victor Military Band | 109 | Fatal pietra, La—See "Aida" | 119 | EA181 Flapperette—Fox-Trot | 103 | E420 Father O'Flynn | 70 | Shilkret's Orchestra | 103 | B2239 Father of Victory | 109 | Flauto Magico | 125 | Faust | 124 | EA610 Flippity Flop | 99 | C1462-3 Faust Ballet Music | 94 | Fleur que tu m'avais jetee, La— | 121 | D1631 Faust Overture (<i>Wagner</i>) | 91 | See "Carmen" | 121 | DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 |
| DB935 Fascisti hymn | 38 | E4467 Five Pennies | 102 | E4367 Fascinating vamp | 103 | B1191 Flamborough | 109 | E4529 Fashionette | 85 | Victor Military Band | 109 | Fatal pietra, La—See "Aida" | 119 | EA181 Flapperette—Fox-Trot | 103 | E420 Father O'Flynn | 70 | Shilkret's Orchestra | 103 | B2239 Father of Victory | 109 | Flauto Magico | 125 | Faust | 124 | EA610 Flippity Flop | 99 | C1462-3 Faust Ballet Music | 94 | Fleur que tu m'avais jetee, La— | 121 | D1631 Faust Overture (<i>Wagner</i>) | 91 | See "Carmen" | 121 | DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | |
| E4367 Fascinating vamp | 103 | B1191 Flamborough | 109 | E4529 Fashionette | 85 | Victor Military Band | 109 | Fatal pietra, La—See "Aida" | 119 | EA181 Flapperette—Fox-Trot | 103 | E420 Father O'Flynn | 70 | Shilkret's Orchestra | 103 | B2239 Father of Victory | 109 | Flauto Magico | 125 | Faust | 124 | EA610 Flippity Flop | 99 | C1462-3 Faust Ballet Music | 94 | Fleur que tu m'avais jetee, La— | 121 | D1631 Faust Overture (<i>Wagner</i>) | 91 | See "Carmen" | 121 | DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | |
| E4529 Fashionette | 85 | Victor Military Band | 109 | Fatal pietra, La—See "Aida" | 119 | EA181 Flapperette—Fox-Trot | 103 | E420 Father O'Flynn | 70 | Shilkret's Orchestra | 103 | B2239 Father of Victory | 109 | Flauto Magico | 125 | Faust | 124 | EA610 Flippity Flop | 99 | C1462-3 Faust Ballet Music | 94 | Fleur que tu m'avais jetee, La— | 121 | D1631 Faust Overture (<i>Wagner</i>) | 91 | See "Carmen" | 121 | DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | |
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| E420 Father O'Flynn | 70 | Shilkret's Orchestra | 103 | B2239 Father of Victory | 109 | Flauto Magico | 125 | Faust | 124 | EA610 Flippity Flop | 99 | C1462-3 Faust Ballet Music | 94 | Fleur que tu m'avais jetee, La— | 121 | D1631 Faust Overture (<i>Wagner</i>) | 91 | See "Carmen" | 121 | DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | |
| B2239 Father of Victory | 109 | Flauto Magico | 125 | Faust | 124 | EA610 Flippity Flop | 99 | C1462-3 Faust Ballet Music | 94 | Fleur que tu m'avais jetee, La— | 121 | D1631 Faust Overture (<i>Wagner</i>) | 91 | See "Carmen" | 121 | DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | |
| Faust | 124 | EA610 Flippity Flop | 99 | C1462-3 Faust Ballet Music | 94 | Fleur que tu m'avais jetee, La— | 121 | D1631 Faust Overture (<i>Wagner</i>) | 91 | See "Carmen" | 121 | DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| D1631 Faust Overture (<i>Wagner</i>) | 91 | See "Carmen" | 121 | DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DB1144 Fauvette, La | 25 | ED9 Flight of the bumble bee | 89 | Favorita | 125 | Chicago Orchestra | 89 | Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Fazil | 161 | DA459 Flirtation | 41 | Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fedora | 125 | D1217 Flirtations in a Chinese Garden | 85 | B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B2192 Feelin' kind o' blue | 118 | B. Moiseiwitch | 85 | E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| E328 Feldeinsamkeit | 208 | C1313 Floral dance, The | 62 | DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DB140 Fenesta ca lucive | 206 | DA188 Florodora (<i>Stuart</i>) | 17 | DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DA812 Feuillet D'Alburn | 13 | Florodora—Musical Comedy | 155 | E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| E507 Fetes | 92 | B1497 Flow gently, Deva (<i>Parré</i>) | 60 | Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fidelio | 125 | Coltham and Dawson | 60 | DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DB573 Fiddle and I (<i>Goodeve</i>) | 38 | E86 Flower song ("Faust") | 72 | B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B2139 Fiddler of Dooney | 61 | EA431 Flower of love | 105 | B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B2314 Fie, nay prithee | 65 | Wem's Orchestra | 105 | E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| E86 Fierce flames (<i>Stride la vampa</i>) | 72 | Flowers of Edinburgh— | 108 | ("Trovatore") | 72 | By Folk Dance Band | 108 | Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Fierce raged the tempest— | | B2215 By Scotch Country Dance Orch. | 98 | B1607 By Church Choir | 76 | B1823 Flowers o' the forest, The | 68 | B2693 By Chapels Royal Choir | 76 | Catherine Mentiplay | 68 | Fifth Symphony—See Beethoven | 169 | C1533 Flute Concerto (<i>Mozart</i>) | 80 | EA187 Fifty million | 103 | Flute Enchantee—See "Flauto | 125 | B2693 Fight the good fight | 76 | Magico" | 125 | Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Figli miei, v' arrestate—See | | Flying Dutchman | 125 | "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| "Sansone e Dalila" | 134 | DA295 Foggy dew, The | 40 | D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| D835 Fileuse, La (<i>Raff</i>) | 217 | J. McCormack | 40 | D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| D833 Filiae Jerusalem | 211 | Folk Dance Records.—See Black | 109 | DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DA866 Fille aux Cheveux de Lin | 54 | Diamonds Band and Victor Military | 109 | C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| C1370 Fille de Mme. Angot | 107 | Band (Pages 106 and 109) | 109 | DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DA212 Filles de Cadix, Les | 25 | C1427 Follow me 'ome | 62 | B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| B3039 Filthy Lucre | 118 | EA316 Following the sun around—Fox- | 102 | D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| D1299 Fingal's cave overture | 95 | Trot | 102 | Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fin ch' han vino—See "Don | | EA206 Followinz you around—Fox- | 101 | Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Giovanni" | 122 | Trot | 101 | D1089 Finlandia—Symphonic Poem | 93 | EA456 For ever—Waltz | 102 | EA595 Finding the long way | 116 | B3044 Forever | 86 | B1911 Finnish Rhythms | 84 | For ever and for ever— | 96 | Fior che—See "Carmen" | 121 | B2418 By De Groot's orchestra | 96 | EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| EA556 Fioretta—Fox-Trot | 103 | B1800 By Coltham | 60 | Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Shilkret's Orchestra | 103 | E71 By C. Mott | 68 | Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fioretta | 161 | EA445 By L. James | 66 | Fire down below— | | E207 For every day | 72 | B2420 By J. Goss & Cathedral Quartet | 65 | D1144 For He shall give His Angels | 78 | B2423 Community Singing | 76 | Royal Choral Society | 78 | B2196 First nowell | 83 | EA127 For my sweetheart | 113 | B1497 Fisherman, The (<i>Gabussi</i>) | 60 | For old time's sake— | 100 | Coltham and Dawson | 60 | EA408 By Goldkette's Orchestra | 100 | | | EA405 By J. Crawford | 81 | | | D778 For unto us a child is born—See | 178 | | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | | Handel ("Messiah") | 178 | | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | D1347 For we afar | 78 | | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | Three Choirs Festival | 78 | | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | For you alone (<i>Geehl</i>)— | 10 | | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | DA108 By Enrico Caruso | 10 | | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | DA819 By J. Hislop | 31 | | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | D2331 By J. Turner | 72 | | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | DA835 Forelle, Die (<i>Trout</i>) | 26 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|------|---|------|
| Forest murmurs ("Siegfried") (Wagner)— | | D1092 Funeral March—See "Twilight of the Gods" .. | 137 |
| D561 By Symphony Orchestra .. | 95 | Funiculi Funicula (Denza)— | |
| D1531 By Berlin State Opera Orch. .. | 94 | DA310 By J. McCormack .. | 40 |
| Forgive me—See "Pique Dame" .. | 132 | DA713 By B. Gigli .. | 27 |
| DB454 Forgotten E. Williams .. | 224 | Funny face—Musical Comedy .. | 155 |
| DB137 Forse la soglia—See "Ballo in Maschera" .. | 120 | B2678 Furry bear M. Crawford .. | 60 |
| EA448 Forty-seven ginger-headed sailors Hylton's Orch. .. | 101 | Furtiva lagrima, Una—See "Elis'r d'Amore" .. | 123 |
| Forza del destino .. | 125 | D809 Furwehr es ist Demuth .. | 209 |
| E325 Fou Rire, Le M. Farkoa .. | 209 | | |
| DB643 Fountain, The (Ravel) A. Cortot .. | 14 | | |
| D1429-30 Fountains of Rome (Respighi) London Symphony Orch. .. | 90 | | |
| Four Indian Love Lyrics— | | | |
| B2255 By Dawson .. | 61 | E445 Gabriel's message Chapels Royal Choir .. | 76 |
| C1257 By De Groot's Orch. .. | 97 | B2217 Gae bring tae me A. Shanks .. | 71 |
| E498 Four jolly sailormen R. Radford .. | 70 | Gaelic songs—See Scotch songs .. | 73 |
| Four Sons .. | 161 | B2631 Gallopin' Gus B. Grey, etc. .. | 112 |
| EA319 Four walls—Fox-Trot Johnson's Pennsylvanians .. | 101 | B5071 Galopede Folk Dance Band .. | 108 |
| C1231 Foursome Strathspeys and reels Meredith-Kay's Orch. .. | 97 | Gang War .. | 161 |
| Fox Movietone Follies of 1929 .. | 161 | C1689 Garden of Allah P. Dawson .. | 62 |
| B5658 Fox Movietone Follies—Medley —Fox-Trot. Two parts J. Hylton's Orchestra .. | 101 | B2652 Garde Republicaine March Coldstream Guards Band .. | 106 |
| Fra poco a me ricovero—See "Lucia di Lammermoor" .. | 128 | Garden in the Rain—F.T.— | |
| Franck Cesar .. | 175 | B2903 By R. King and H's Orchestra .. | 97 |
| EA227 Frankie and Johnnie F. Crumit .. | 114 | EA547 By Gene Austin .. | 114 |
| Frasquita—Musical Comedy .. | 155 | EA569 By Geo. Olsen .. | 102 |
| Freischütz .. | 125 | 09308 Gas shell bombardment .. | 210 |
| C1335 Freischütz overture Coldstream Guards Bd. .. | 107 | B1190 Gathering peascods—See Victor Military Band .. | 109 |
| DB1065 Freundliche vision (Strauss) E. Schumann .. | 50 | DA570 Gavotte "Au temps Jadis" Mdme. Suggia .. | 53 |
| B2678 Friend, The M. Crawford .. | 60 | D1255 Gavotte (Bach) (Guitar) Segovia .. | 80 |
| B2573 By M. Hemingway .. | 66 | Gavotte ("Mignon")— | |
| B2857 By De Groot's Orchestra .. | 96 | DA344 By M. Powell .. | 47 |
| B2820 Frivolous Joe De Pietro .. | 81 | B2784 By Virtuoso Quartet .. | 87 |
| EA324 From midnight till dawn Marvin .. | 116 | E156 By Philharmonic String Quartet .. | 87 |
| EA570 From sunrise to sunset—F.T. Shilket's Orchestra .. | 103 | Gavotte in E Major (Bach)— | |
| From the land of the sky-blue water (Cadman)— | | E16 By Marie Hall .. | 88 |
| DA745 By F. Kreisler (Violin) .. | 35 | DB669 By F. Kreisler .. | 34 |
| DA385 By Evan Williams (Tenor) .. | 56 | DA262 By F. Kreisler .. | 34 |
| "From the New World" Sym- phony—See Dvorak .. | 174 | DA777 Gavotte in F (Beethoven) F. Kreisler .. | 35 |
| ED11 Fruhlingsstimmen Boston Symphony Orch .. | 89 | DA862 Gavotte tendre Casals .. | 12 |
| D1263 Fruhlingsstraum (Schubert) E. Gerhardt .. | 64 | EA453 Gay caballero F. Crumit .. | 114 |
| Fugue—See Bach .. | 167 | B2297 Gay highway, The P. Dawson .. | 61 |
| Funeral March (Chopin)— | | EA625 Gay love—Fox-Trot Reisman and His Orch. .. | 102 |
| C118 By Coldstream Guards Band .. | 107 | D1459 Geheimes (Schubert) Gerhardt .. | 64 |
| "Funeral March" Sonata (Chopin)— | | "Geisha"—Musical Comedy .. | 155 |
| D1220-2 By De Greef .. | 84 | DB1030 Geistliches Wiegenlied (Brahms) E. Gerhardt .. | 26 |
| C1602 By Massed Bands .. | 76 | Gems from Operas Lt. Cpera Co. .. | 77 |
| ED5 Funeral March of a Marionette San Francisco Orchestra .. | 94 | B3030 Gendarme's duet, The Glynne and Robertson .. | 64 |
| | | AS41 General Jack Uncle Charlie .. | 112 |
| | | B2916 General Post L. Henry .. | 115 |
| | | B2291 Gentle maiden C. Sharpe .. | 80 |
| | | D1624 German dances (Mozart) Berlin Orchestra .. | 94 |
| | | German Edward .. | 176 |
| | | Germania .. | 125 |
| | | C1095 Gerrard 64 (Set to "Excelsior") (Balfe) Ernest Hastings .. | 115 |
| | | C1582 Gesu Bambino Peter Dawson .. | 62 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|---------------------------------------|------|
| EA88 Get away, old man F. Crumit | 114 | God Save the King (Bull)— | |
| EA442 Get out and get under the moon | | 03240 By Clara Butt (Contralto) | 8 |
| EA368 By H. Kane | 115 | RE284 By Coldstream Guards Band | 109 |
| EA368 By Shilkret's Orch.—Fox-Trot | 103 | C1467 By Philh. Choir | 77 |
| Gia i sacerdoti—See "Aida" | 119 | B2613 By Coldstream Guards Band | 106 |
| Gianni schicchi | 126 | 03399 God shall wipe away all tears | |
| EA409 Giggling Gertie Happiness Boys | 115 | (Sullivan) Clara Butt | 7 |
| EA56 Gimme a little kiss J. Smith | 118 | C1573 By Marguerite Carlton | 59 |
| Gioconda | 126 | B1194 Goddesses Victor Mil. Band | 109 |
| Gioielli della Madonna | 126 | Godless Girls | 161 |
| DA784 Giovinezza Granforte | 29 | B2835 Going the pace that kills | |
| Gira la, cote—See "Turandot" | 137 | C545 Going to the races J. Henry | 115 |
| Girl Friend—Musical Comedy | 155 | Gold Diggers of Broadway | 161 |
| Girl Friend— | | B1162 Golden Butterfly De Groot's Or. | 96 |
| EA229 By F. Crumit | 114 | Golden Gate— | |
| B5323 By J. Hylton's Orchestra | 101 | EA359 By Heidt's Orchestra | 100 |
| B5317 By Olsen's Music—Fox-Trot | 102 | EA370 By Marvin | 116 |
| EA481 Girl is you the boy is me | | EA603 Golden Jubilee Sousa's Band | 109 |
| M. Downey | 62 | DA499 Golden love J. McCormack | 40 |
| Girl of my dreams— | | Goldmark, Karl | 176 |
| EA341 By G. Austin | 113 | Golondrina, La— | |
| EA300 By Steele's Orchestra—Waltz | 104 | DA782 By De Gozgora | 17 |
| DA729 Girometta, La T. Schipa | 50 | EA349 By The Troubadours—Waltz | 104 |
| DA275 Gitana la F. Kreisler | 34 | DA758 Golliwog's Cake walk Thibaud | 54 |
| B3033 Git on board, lil' Chillun | | C1244 Gondolier and Nightingale | |
| P. Robeson | 70 | (Langev) Royal Air Force Band | 109 |
| Giunto sul passo estremo—See | | Gondoliers (Sullivan) | 139 |
| "Mefistofele" | 130 | Good-bye (Tosti)— | |
| Give me a night in June— | | DB131 By Caruso (Tenor) | 9 |
| EA263 By Marvin | 116 | B1499 By Bessie Jones (Soprano) | 66 |
| EA277 By Johnson's Pennsylv. | 101 | DB341 By McCormack (Tenor) | 39 |
| E339 Give me your hand | | DB358 By Dame Melba (Soprano) | 42 |
| De Reszke Singers | 62 | C1649 By D. Oldham (Tenor) | 69 |
| B3014 Give your little baby lots of lovin' | | E168 Good-bye till we meet again | |
| A. Stanley | 118 | H. Lauder | 115 |
| Glad rag doll— | | Good Friday Music—See "Parsifal" | 132 |
| EA501 By Shilkret's Orchestra | 103 | B2161 Good King Wenceslas | |
| EA526 By J. Smith | 118 | St. Swinith's Choir | 78 |
| Glazounov, Alexander | 176 | B2454 Good little boy N. Long | 116 |
| D812 Gleich sind wir (Pari Siamo) | | EA613 Good little, bad little you | |
| Demuth | 209 | C. Endor | 114 |
| Gli angui d' inferno—See | | EA615 Good morning, good evening | |
| "Flauto Magico" | 125 | Weem's Orchestra | 105 |
| C1317 Gli Aranci ("Cav. Rusticana") | | B2321 Good-night Peerless Quartet | 69 |
| La Scala Chorus | 121 | EA457 Good-night—Waltz Troubadours | 104 |
| Gli Ugonotti—See Meyerbeer | 127 | Good News—Musical Comedy | 156 |
| Glinka, Nicholas | 176 | EA334 Good News—Fox-Trot | |
| EB2 Gloria from 12th Mass | | Olsen's Music | 102 |
| Trinity Choir | 78 | C1592 Good old songs. Two parts | |
| D1083 Gloria in Excelsis | | J. Hylton's Orchestra | 101 |
| Westminster Choir | 79 | B2818 Gopak Hambourg | 85 |
| B5073 Glorishears Folk Dance Band | 108 | EA489 Gotta be good Shilkret's Orch. | 103 |
| E420 Glorious Devon R. Radford | 70 | Gounod | 177 |
| B2275 Glory of the sea P. Dawson | 61 | Gottterdammerung | 126 |
| D778 Glory to God ("Messiah") Choir | 178 | DB851 Goyescas—Intermezzo (Granados) | |
| B2169 Glow worm idyll Salon Orch. | 98 | P. Casals | 12 |
| DA827 Gnomesreigen (Liszt) | | D808 Grad geschossen Knapfer | 213 |
| S. Rachmaninoff | 48 | B1826 Gradh geal McGregor | 67 |
| C1337 God is gone up | | Graill Scene—See "Parsifal" | 132 |
| York Minster Choir | 79 | DB592 Granada, A (Alvarez) Caruso | 17 |
| RD887 God Bless the Prince of Wales | | DB694 Granada, A (Palacios) Schipa | 50 |
| (Special) Coldstream Guards Band | 110 | DA834 Granadinas Schipa | 50 |
| B2613 God bless the Prince of Wales | | B2307 Grand Choeur H. Dawson | 82 |
| Coldstream Guards Band | 106 | Grand Isi—See "Flauto Magico" | 125 |
| D841 God defend New Zealand | | C1339 Grand March ("Aida") | |
| Dawson | 110 | Creatore's Band | 107 |
| E397 God is a Spirit (Bennett) | | | |
| British National Opera Choir | 75 | | |

"HIS MASTER'S VOICE" RECORDS

| | Page |
|--|------|
| Grand Organ—See page 81 | |
| D1222 Grande Valse Brillante in E Flat (<i>Chopin</i>) De Greef | 84 |
| EA226 Grandfather's Clock F. Crumit | 114 |
| EA335 Grass grows greener, The—F.T. Johnson and His Pennsylvanians | 101 |
| D830 Gratias Agimus Tibi Chorus | 211 |
| "Gravi enormi"—See "Turan-dot" | 137 |
| E482 Great God of love Glasgow Orpheus Choir | 76 |
| B2783 Green hills o' Somerset S. Coltham | 59 |
| DB916 Gretchen am Spinnrade (<i>Schubert</i>) E. Gerhardt | 26 |
| DB1265 Gridiron Club—By Giannini | 26 |
| EA591 By Sousa's Band | 109 |
| Grieg | 177 |
| D1280 Grillen (<i>Schumann</i>) Moiseiwitsch | 85 |
| Guarany | 126 |
| DA106 Guardann' a luna E. Caruso | 9 |
| B2201 Guddlin' (<i>I. Maclaren</i>) A. Beddie | 114 |
| Guglielmo Tell | 126 |
| Guitar Records—See "Hawaiian Guitars" | 81 |
| DA243 Guitarre J. Heifetz | 30 |
| D1262 Gute Nacht (<i>Schubert</i>) E. Gerhardt | 64 |
| Gypsy Airs (<i>Sarasate</i>)—By J. Heifetz | 30 |
| E329 By Sarasate | 220 |
| DB496 By Kubelik | 213 |
| DA928 Gypsy and the bird Galli-Curci | 25 |
| Gypsy Baron—Musical Comedy | 156 |
| C1393 Gypsy baron—Selection Kaufmann's Orch. | 97 |
| DB1110 Gypsy caprice Kreisler | 34 |
| DA275 Gypsy Serenade F. Kreisler | 34 |
| B1579 Gypsy's warning W. Glynnne | 64 |

H

| | |
|--|-----|
| RE284 H.M. King George V. and H.M. (Special) Queen Mary—Empire Day Messages—To the Boys and Girls of the British Empire .. | 109 |
| RD887 H.R.H. The Prince of Wales—(Special) Sportsmanship | 110 |
| "H.M.S. Pinafore"—See under Gilbert and Sullivan | 140 |
| Habanera—See "Carmen" | 121 |
| DB838 Habanera (<i>Sarasate</i>) J. Heifetz | 30 |
| ES10 Habet mishomain teil 1 and 2 J. Rosenblatt | 74 |
| B2756 Had you but known B. Mummery | 69 |
| D930 Hagen summons the vassals—See 'Twilight of the Gods' .. | 137 |
| B2159 Hail, smiling morn (<i>Spooforth</i>) St. Swithin's Choir | 78 |
| Haine et colere, la—See "Magic Flute" | 125 |
| EA105 Half a moon—Fox-Trot Shilkret's Orchestra | 103 |
| B2220 Halfway down Geo. Baker | 58 |
| Halka | 126 |

| | |
|---|-------|
| EA253 Hallelujah!—Fox-Trot Shilkret's Orchestra | 103 |
| Hallelujah Chorus—See "Messiah" | 178 |
| E510 Halt (<i>Schubert</i>) Duhan | 63 |
| Halte la; qui va la?—See "Carmen" | 121 |
| D647 Hame o' mine H. Lauder | 116 |
| Hamlet | 126 |
| Hamlet's Soliloquy—By J. Barrymore | 5 |
| E162 By Sir H. B. Tree | 223 |
| Handel | 178-9 |
| B2478 Handkerchief Dance (<i>Grainger</i>) M. Hambourg | 84 |
| B2831 Hanging Johnny J. Goss | 65 |
| DA107 Hantise d'amour Caruso | 9 |
| B2790 Happy De Groot's Orchestra | 96 |
| Happy days—By Neapolitan Trio | 88 |
| EA465 By Marvin-Smale | 116 |
| EA353 Happy-go-lucky lane—F.T. Johnson and His Penns. | 101 |
| B2316 Happy Warrior March Royal Air Force Band | 109 |
| Hark, hark, the lark (<i>Schubert</i>) By Gluck (<i>Soprano</i>) | 28 |
| DA383 By Evan Williams (<i>Tenor</i>) | 56 |
| B2990 By M. Hambourg (<i>Piano</i>) | 85 |
| B2681 By E. Lough | 67 |
| B2686 By J. Goss | 65 |
| Hark! the herald angels sing—By St. Margaret's Westminster Choir | 78 |
| B2160 By St. Swithin's Choir | 78 |
| C1589 By Westminster Cen. Hall Choir | 79 |
| DA675 Hark! the vesper hymn Hempel | 31 |
| B1348 Harlequin P. Dawson | 61 |
| C1626 Harlequinade B. Harrison | 79 |
| B2413 Harlequin and Columbine C. Sharpe | 80 |
| Harlequin's Serenade—See "Millions d'Arlequin" | |
| Harmonious Blacksmith—By Landowska | 36 |
| C1303 By M. Hambourg | 85 |
| Harp that once through Tara's Halls, The—By John McCormack (<i>Tenor</i>) .. | 40 |
| EA37 By Silver-Masked Tenor | 71 |
| B508 Harvest home Bells o' Bournville Has sorrow thy young days shaded?—By J. McCormack | 39 |
| B2776 By O'More | 69 |
| C1074 Haste to the wedding (Folk Dance) Black Diamonds Band | 106 |
| B2420 Haul away, Joe J. Goss and Cathedral Quartet | 65 |
| C1216 Havdolo (<i>Zilbertz</i>) M. Hershman | 74 |
| DB907 Have mercy, Lord (<i>Bach</i>) Offers | 44 |
| D2448 Have mercy upon me St. John's Chapel Choir | 78 |
| Hawaiian guitar duets—See page | 81 |
| B815 Hawaiian hula medley (<i>Duet</i>) Louise & Ferera | 81 |
| B796 Hawaiian love song (<i>Barton</i>) Barton & Carroll | 58 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|---|---------------------|--|------------------------|
| EA310 Hawaiian nights—Waltz | | Torch Dance (German)— | |
| Hilo Hawaiian Orchestra | 100 | C722 By Marjorie Hayward | 88 |
| EA585 Hawaiian Sandman | | B2981 By New Symphony Orchestra | 91 |
| Jesse Crawford | 82 | E164 Henry V. at Harfleur | 223 |
| B2328 Hawaiian sunset—Waltz | | EA308 Henry's made a lady out of | |
| Hilo Hawaiian Orchestra | 100 | Lizzie Happiness Boys | 115 |
| B2369 Hawaiian waltz medley | | EA44 Herd girl's dream (Labitzky) | |
| F. Ferera & J. K. Paaluhu | 81 | Neapolitan Trio | 88 |
| Haydn | 179 | DA789 Herding song | J. Hislop 31 |
| B2166 Haymakers, The (Tradit.) | | EA318 Here comes the show boat— | |
| Scotch Country Dance Orch. | 98 | Fox-Trot Goldkette's Orch. | 100 |
| EA351 He ain't never been to college | | EA142 Here I am | G. Austin 113 |
| Happiness Boys | 115 | EA602 Here we are—F.T. | Weem's Or. 105 |
| B2747 He heard the great sea | | EA617 He's so unusual | Helen Kane 115 |
| P. Dawson | 61 | EA597 He's a good man | S. Tucker 118 |
| EA347 He's tall, and dark, and hand- some—Fox-Trot | | Herodiade | 126 |
| Weems and His Orchestra | 105 | D805 Herr, den ich | Knupfer 213 |
| EA532 He, she and me—Fox-Trot | | DA240 Heure exquise | Alma Gluck 28 |
| Kassel's Orchestra | 101 | Hey, boys, up we go— | |
| He shall feed His flock—See | | B4571 By Victor Military Band | 109 |
| Handel ("Messiah") | 178 | B2954 By Folk Dance Band | 108 |
| He was despised—See Handel | | E169 Hey, Donal' | Harry Lauder 115 |
| ("Messiah") | 178 | B2016 Hey ho to the greenwood | |
| B2838 Hear de lamb's a-cryin' | | Goss and Quartet | 65 |
| Robeson-Brown | 71 | "Hiawatha" (Coleridge-Taylor) | 173 |
| EA286 Hear dem bells | Dalhart-Robison 114 | B2501 Hiawatha March | |
| D1300 Hear me, ye winds | R. Radford 70 | Coldstream Guards Band | 106 |
| Hear my prayer— | | EA93 Hi-diddle-diddle—Fox-Trot | |
| C1329 By Temple Church Choir | 75 | Olsen's Music | 102 |
| C1329 By E. Lough | 75 | EA426 High hat | J. Crawford 81 |
| B2627 Hear ye, Israel ("Elijah") | | EA455 High on the hilltop | |
| E. Lough | 67 | Waring's Pennsylvanians | 105 |
| EA571 Heart of the sunset | Hylton's Or. 101 | EA43 High School Cadets | Sousa's Bd. 109 |
| EA482 Heartbroken and lonely | | EA586 High silk hat | F. Crumit 114 |
| J. Marvin | 116 | B2484 High upon the hill | G. Hall 65 |
| B242 Heather bells | W. Reitz 79 | C1607 High water | Whiteman's Con. Or. 99 |
| EA584 Heaven for two | Anona Winn 73 | B980 Hielan' laddie (Bagpipes) | |
| E339 Heav'n! Heav'n (I got a robe) | | Pipe-Major D. Smith | 86 |
| (Burleigh) De Riesz Singers | 62 | B135 Highland Fling | Bagpipes 79 |
| DB1181 Heavy is the hand—See Boris | 120 | B1824 Highland lad, my love was born | |
| DB838 Hebrew dance | J. Heifetz 30 | Catherine Mentiplay | 68 |
| DB1048 Hebrew melody | J. Heifetz 30 | B2698 Highland laddie | |
| Hebrew songs—See page | 74 | J. Goss and Quartet | 65 |
| EA614 Heigh-ho! Everybody—Fox-Trot | | B1821 Highland Reel and Reel o' Tul- loch Pipe-Major H. Fortyth | 79 |
| Vallee's Yankees | 104 | B1822 Highland schottische H. Forsyth | 79 |
| B2686 Hedge Rose (Schubert) | J. Goss 65 | Highways are happy ways— | |
| EA117 Hello, Aloha! How are you? | | EA250 By Weems and His Orchestra | 105 |
| J. Crawford | 81 | EA251 By Yates-Lawley | 118 |
| EA352 Hello, Montreal—Fox-Trot | | D248 Hills of Donegal, The | P. Lett 67 |
| Waring's Pennsylvanians | 105 | Hindu song—See "Sadko" | 134 |
| EA576 Hello, Sunshine, Hello | | B2936 Hinton, Dinton and Mere | |
| Eddie Cantor | 114 | P. Dawson | 61 |
| E447 He loves me ("Faust") | R. Morton 68 | D779 His yoke is easy and His burthen is light—See "Messiah" | 178 |
| C1375 Hen wlad fy Nhadau | | Hit the Deck—Musical Comedy | 156 |
| Welsh Guards Choir | 75 | C1408 Hit the Deck—Selections | |
| DB525 Henchido de amor | M. Fleta 22 | Savoy Orpheans | 103 |
| Henry VIII. Dances— | | B5662 Hittin' the Ceiling—Fox-Trot | |
| Morris Dance— | | N. Shilkret's Orchestra | 103 |
| By M. Hayward | 88 | DB263 Hiver a pu finir L'—See Galli- Curci | 25 |
| B2981 By New Symphony Orchestra | 91 | B3064 Hobomoko | Coldstream Band 107 |
| Shepherd's Dance (German)— | | B2952 Ho'ley Ha'penny | Tom Clough 86 |
| By Royal Albert Hall Orch. | 93 | Hold Everything—Musical | |
| B2981 By New Symphony Orchestra | 91 | Comedy | 156 |
| B120 By Coldstream Guards Band | 106 | | |
| B722 By Marjorie Hayward | 88 | | |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|---|------|--|------|
| D1505 Hochstes vertrau'n—See "Lohengrin" | 127 | B2420 Hullabaloo Balay J. Goss and Cathedral Quartet | 65 |
| E443 Holly and the ivy Chapels Royal Choir | 76 | D1517 Hum and hum—See "Flying Dutchman" | 125 |
| Hollywood Review of 1929 .. | 162 | E17 Humoreske (<i>Tor Aulin</i>) Marie Hall (Violin) | 88 |
| DA929 Holy Child, The J. McCormack | 41 | Humoreske (<i>Dvorak</i>)— | |
| Holy City, The (<i>Adams</i>)— | | DB230 By Elman (Violin) | 20 |
| DB444 By Evan Williams (Tenor) .. | 56 | DB1091 By Kreisler | 34 |
| B2827 By Coltham | 59 | E16 By Marie Hall (Violin) | 88 |
| B373 Holy, holy, holy Church Choir | 76 | B2685 By Hambourg | 85 |
| EA205 Holy night (<i>Gruber</i>) Victor Salon Orch. | 98 | B2394 By Venetian Trio | 88 |
| Home, sweet home— | | DB733 Humoreske (<i>L. Sinigaglia</i>) Suggia | 53 |
| DB602 By Galli-Curci (<i>Soprano</i>) .. | 25 | DA803 Humoresque (<i>Tchaikovsky</i>) F. Kreisler | 35 |
| DA1011 By Galli-Curci (<i>Soprano</i>) .. | 25 | B2218 Hundred pipers, The A. Shanks | 71 |
| DB351 By Dame Melba (<i>Soprano</i>) .. | 42 | Hungarian Dance, No. 1 (<i>Brahms</i>)— | |
| 03053 By A. Patti | 217 | DA245 By Jascha Heifetz | 30 |
| DB527 By Tetrizzini | 222 | DA262 By F. Kreisler | 34 |
| DA783 By M. Talley | 53 | D803 Hungarian Dance, No. 2 Joachim | 212 |
| EC6 By E. Scotney | 71 | Hungarian Dance, No. 5 (<i>Brahms</i>) | |
| Home to our mountains—See "Trovatore" | 137 | B2451 By Victor Oloff Sextet | 81 |
| B2257 Homes N. Long | 116 | C1415 By Covent Garden Orchestra .. | 94 |
| C1479 Homeward bound P. Dawson | 62 | DA193 Hungarian Dance, No. 7 (<i>Brahms</i>) Mischa Elman | 20 |
| DA790 Homing D'Alvarez | 16 | DA203 Hungarian Dance, No. 17 Elman | 20 |
| EA561 Honey—Fox-Trot Vallee's Conn. Yankees | 104 | DB462 Hungarian Dances (No. 20 in D Minor, No. 21 in E) Zimbalist | 56 |
| B2099 Honey, I'm in love with you Whiteman's Orchestra | 105 | D1306-7 Hungarian Fantasia (<i>Liszt</i>) D. Greif (With Orch.) | 84 |
| B2417 Honolulu March | 162 | Hungarian Rhapsody, No. 2 (<i>Liszt</i>) | |
| EA203 Honolulu moon Revellers | 117 | DB381 By Paderewski | 45 |
| EA415 Honolulu sweetheart mine Hilo Orchestra | 100 | C1276 By M. Hambourg | 85 |
| C1500 Honour and arms (<i>Handel</i>) P. Dawson | 62 | DB1013 By Backhaus | 4 |
| DA382 Horch, horch die lerch Hempel | 31 | D1296 By Philadelphia Orchestra .. | 92 |
| DB881 Horn, The (<i>Flegler</i>) T. Chaliapin | 31 | DB1042 By Cortot | 14 |
| B1903 Hornpipe medley L. Walsh | 86 | D1383 Hungarian Rhapsody, No. 6 (<i>Liszt</i>) Levitzki | 85 |
| DB132 Hosanna (<i>Granier</i>) Caruso | 9 | B2667 Hungarian Rhapsody, No. 8 Hambourg | 85 |
| D1114 Hosanna in Excelsis—See "Mass in B Minor" | 167 | B2753 Hungarian Rhapsody, No. 11 Hambourg | 85 |
| D1148 Hostias—See "Requiem Mass" .. | 183 | D1093 Hungarian Rhapsody, No. 12 De Greef | 84 |
| Hostile power | 126 | C1661 Hungarian Rhapsody, No. 14 Hambourg | 85 |
| C1374 Hot punch Aldershot Bands | 108 | C1595 Hungarian Rhapsody (<i>Popper</i>) Kennedy | 80 |
| EA279 Hours I spent with thee, The M. Gideon | 64 | B1194 Hunsdon House—See Victor Military Band | 109 |
| EA288 Hours I spent with you—Waltz Kahn's Orchestra | 101 | D1387-9 Hunt Quartet (<i>Mozart</i>) Budapest String Qt. | 87 |
| B1800 House of heart's delight Coltham | 60 | D376 Hunting calls Viscount Galway | 210 |
| EA437 How about it? Busse Orch. | 99 | E478 Hunting song (<i>Mendelssohn</i>) Moiseiwitsch | 85 |
| How about me?— | | Hunting songs— | |
| EA499 By J. Crawford | 81 | E74 D'ye ken John Peel R. Radford | |
| EA473 By Waring's Penns. (Fox-Trot) | 105 | E74 Meynell hunt Robert Radford | 70 |
| DA680 How fair this spot McCormack | 41 | C1308 Hunt in the black forest, A New Light Symph. Orch. | 79 |
| DB1104 How goes it, Prince?—See "Prince Igor" | 132 | C545 Huntsman, The Leno | 214 |
| DB101 How the king went to war T. Chaliapin | 13 | B509 Huntsman's chorus Bells o' Bournville | 79 |
| Hugh the Drover | 153 | B2214 Hush a' ba birdie B. Herron | 66 |
| Huguenots | 127 | Hymn to the sun—See "Coq d'Or" | 122 |
| EA173 Huguette—Waltz Shilkret's Or. | 103 | Hymne au Soleil—See above .. | 122 |
| D1271 Huldigungs March (<i>Wagner</i>) London Symphony Orchestra | 90 | Hymns—See Choral Records .. | 74 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|--|------|
| I | | I | |
| B2483 I am a bright lad | | DA832 I know where I'm going | |
| J. Goss and Quartet | 65 | M. Sheridan | 52 |
| B2144 I am a little bit fonder of you— | | DB1041 Il est bon | |
| Fox-Trot Savoy Orpheans | 103 | M. Jeritza | 32 |
| B2144 I am thinking of you—Fox-Trot | | I kiss your hand, Madame— | |
| Savoy Orpheans | 103 | C1616 By J. Hylton's Orchestra | 101 |
| EA85 I ate the Boloney Murray-Silver | 117 | EA519 F.T.—By Hylton's Orchestra | 101 |
| D1464 I call upon Thee, Jesus | | EA518 By G. Metaxa | 68 |
| Philadelphia Orchestra | 92 | I lift up my finger— | |
| I can't do without you— | | EA540 Fox-Trot—Hylton's Orchestra | 101 |
| EA394 By G. Austin | 113 | EA563 By Grace Fields | 115 |
| EA404 By J. Crawford | 81 | D1043 I like my old home town | 116 |
| EA342 By Waring's Pennsylvanians | 105 | DA693 I look into your garden | |
| EA470 I can't give you anything but love | | J. McCormack | 41 |
| G. Austin | 113 | D1197 I love a lassie | 116 |
| EA484 I can't make her happy | | E200 I love someone in Somerset | |
| Waring's Pennsylvanians | 105 | E. Butcher | 59 |
| I'd climb the highest mountain— | | B2761 I love the moon | |
| EA61 By J. Smith | 118 | Glynne | 64 |
| EA66 By Kahn's Orchestra | 101 | B1936 I love the moon—Waltz | |
| EA617 I'd do anything for you | | Savoy Havana Band | 103 |
| Helen Kane | 115 | EA585 I love to hear you singing | |
| EA607 I'd fall in love | | Jesse Crawford | 82 |
| EA483 I'd rather be blue | | DA808 I love you truly | |
| Shilkret's Or. | 103 | Giannini | 26 |
| EA388 I'd rather cry over you | | D1100 I loved her since she was a baby | |
| Shilkret's Orch. | 103 | Harry Lauder | 116 |
| B2694 I did not know | | I loved you then— | |
| EA61 I don't believe it—but say it again | | EA444 By J. Crawford (Organ) | 81 |
| J. Smith | 118 | EA456 By Troubadours | 104 |
| EA490 I faw down | | C556 I may be crazy | 118 |
| Olsen's Music | 102 | Eugene Stratton | 118 |
| I fell head over heels in love— | | EA298 I miss you, 'Lize | |
| EA492 By Hamp's Serenaders | 100 | F. Crumit | 114 |
| B2727 By Robeson & Brown | 70 | EA343 I must be dreaming—Fox-Trot | |
| I get the blues when it rains— | | All Star Orchestra | 99 |
| EA631 By J. Crawford | 82 | DA451 I need Thee every hour | |
| EA555 By Shilkret's Orch. (Fox-Trot) | 103 | Gluck and Homer | 28 |
| EA575 I don't want to get thin | | In Old Arizona | 162 |
| Sophie Tucker | 118 | Innocents of Paris | 162 |
| B3039 I dunno | | B3044 In the heart of the sunset | |
| E339 I got a home in dat rock (Brown) | | Reg Foort | 82 |
| De Reszke Singers | 62 | I passed by your window— | |
| EA451 I got a woman | | B1117 By De Groot and Picc. Orch. | 96 |
| Austin | 113 | B2429 By W. Glynne | 64 |
| I have a song to sing, O—See "Yeomen of the Guard" | | B1377 I pitch my lonely caravan at night | |
| O—See | 144 | S. Coltham | 59 |
| I have attained the power—See "Boris Godounov" | | C1500 I rage, I melt (Handel) | |
| Boris Godounov | 120 | P. Dawson | 62 |
| I hear a thrush at eve— | | DA636 I saw from the beach | |
| DA303 By McCormack | 40 | McCormack | 40 |
| B2660 By D. Oldham | 69 | EA290 I scream, you scream | |
| DA818 I heard you singing | | Waring's Pennsylvanians | 105 |
| J. Hislop | 31 | EA461 I still keep dreaming of you | |
| I hear you calling me (Marshall)— | | Shilkret's Orchestra | 103 |
| B512 By C. W. Harrison (Tenor) | 65 | I still love you— | |
| DA958 By J. McCormack | 41 | EA369 By Marvin | 116 |
| B2876 By J. Turner | 72 | EA388 By Shilkret's Orchestra | 103 |
| I just roll along— | | D391 I think I'll get wed in the summer | |
| EA356 By Calif. Humming Birds | 114 | Harry Lauder | 115 |
| EA357 By All Star Orchestra | 99 | B2580 I think of you | |
| I know of two bright eyes— | | N. Long | 116 |
| DA499 By McCormack (Tenor) | 40 | EA293 I told them all about you | |
| E449 By W. Widdop | 73 | National Cavaliers | 117 |
| B2870 By D. Oldham | 69 | EA558 I used to love her in the moonlight—F.T. | |
| I know that my Redeemer— | | Waring's Penns. | 105 |
| B2656 By E. Lough | 67 | I waited for the Lord— | |
| D1247 By R. Morton | 68 | DB478 By Gluck and Homer | 28 |
| | | C1398 By Temple Church Choir | 75 |
| | | EA246 I walked back from the buggy ride | |
| | | Stanley-Marvin | 118 |
| | | EA515 I want a daddy to cuddle me | |
| | | Shilkret's Orchestra | 103 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|-----------------|---|---------------------|
| I want to be happy ("No, No, Nanette")— | | I'll never ask for more— | |
| B1971 By Clark and James .. | 59 | EA501 By Olsen's Music .. | 102 |
| B1978 By J. Garber's Orchestra .. | 100 | B3014 By Aileen Stanley .. | 118 |
| B1978 I want to be happy—Fox-Trot | | E439 I'll not complain (<i>Schumann</i>) | |
| J. Garber's Orchestra | 100 | J. Brownlee | 58 |
| B2897 I want to be ready P. Robeson | 70 | I'll sing thee songs of Araby— | |
| E170 I wish I had someone to love me | | DA294 By John McCormack (<i>Tenor</i>) .. | 40 |
| Harry Lauder | 115 | B2593 By D. Oldham .. | 69 |
| D544 I wish you were here again | | B1509 I'll take you home again, Kath- | |
| Harry Lauder | 115 | leen | Sydney Coltham |
| D1651 Ich sah das kind—See "Parsifal" | 132 | D1300 I'm a roamer | R. Radford |
| Ich Weiss Auch—See "Rosen- | | EA373 I'm afraid of you | |
| kavalier" .. | 134 | Whiteman's Orchestra | 105 |
| EA392 I wonder .. | 58 | I'm bringing a red, red rose— | |
| EA470 I wonder if you miss me to-night | | EA538 By F. Baur .. | 58 |
| G. Austin | 113 | EA537 Fox-Trot—G. Olsen .. | 102 |
| EA485 I'd rather be blue | F. Brice | EA580 I'm crazy over you—Fox-Trot | |
| B1534 Ida and Dot Coldstream Gds. Bd. | 106 | Shilkret's Orchestra | 103 |
| Ideale (<i>Tosti</i>)— | | EA300 I'm drifting back to dreamland | |
| DB213 By Battistini (<i>Baritone</i>) .. | 5 | —Waltz | Steele's Orchestra |
| DB129 By Caruso .. | 206 | B2748 I'm going back to old Nebraska | |
| DA332 By Martinelli (<i>Tenor</i>) .. | 39 | James | 83 |
| B2495 By G. Metaxa .. | 68 | B2182 I'm gonna Charleston Revellers | 117 |
| B2263 Idylle (<i>Elgar</i>) (<i>Organ</i>) H. Dawson | 82 | EA246 I'm gonna dance | |
| C1376 Idylle (<i>Faulkes</i>) | 81 | Stanley-Marvin | 118 |
| B2959 If all the world were paper | | EA580 I'm just a vagabond lover—Fox- | |
| Folk Dance Band | 108 | Trot | R. Vallee's Yankees |
| EA326 If I can't have you—Fox-Trot | | I'm in seventh heaven— | |
| Waring's Pennsylvanians | 105 | EA588 By G. Olsen .. | 102 |
| B3011 If I didn't know your husband | | EA589 By J. Marvin .. | 116 |
| Maughan and Fehl | 117 | EA539 I'm ka-rasy for you—Fox-Trot | |
| EA21 If I had a girl like you | | Heidt's Orchestra | 100 |
| Stanley-Murray | 118 | B2192 I'm knee deep in daisies Smith | 118 |
| B2713 If only I had you | | D1064 I'm looking for a bonnie lass to | |
| De Groot's Orch. | 96 | love me | Harry Lauder |
| If I had you— | | EA162 I'm looking for a girl | |
| B2925 By J. Smith .. | 118 | L. James and J. Crawford | 66 |
| EA513 By Aaronson's Commanders .. | 99 | EA459 I'm on the crest of a wave | |
| B1477 If those lips could only speak | | Olsen's Music | 102 |
| Peter Dawson | 61 | EA462 I'm painting the clouds | |
| If you don't love me— | | Goldkette's Orch. | 100 |
| EA411 By Hamp's Orchestra .. | 100 | B3062 I'm on my way South | |
| EA427 By Johnny Marvin .. | 116 | Whoopee Boys | 118 |
| If you want the rainbow— | | EA462 I'm sorry—Fox-Trot | |
| EA433 By Weem's Orchestra .. | 105 | Waring's Pennsylvanians | 105 |
| EA485 By F. Brice .. | 114 | EA481 I'm sorry sally | M. Downey |
| If you're in love you'll waltz— | | D1043 I'm the boss of the hoose Lauder | 116 |
| Waltz— | | EA428 I'm tired of making believe | |
| EA316 By Kahn's Orchestra .. | 101 | Yates | 116 |
| EA640 By Bebe Daniels .. | 60 | EA528 I'm thirsty for kisses—F.T. | |
| DB330 Ihr die ihr | Kurz | Shilkret's Orch. | 103 |
| Il est doux—See "Herodiade" .. | 126 | EA338 I'm waiting for ships | F. Baur |
| Il etait temps!—See "Faust" .. | 124 | EA304 I'm walkin' on air—Fox-Trot | |
| Il etait un roi de Thule—See | | Master's Orchestra | 102 |
| "Faust" .. | 124 | EA346 I'm winging home | |
| Il mio tesoro—See "Don Gio- | | Whiteman and His Orchestra | 105 |
| vanni" .. | 123 | D1461 Im fru'hling (<i>Schubert</i>) | Gerhardt |
| Il se fait tard—See "Faust" .. | 124 | DB1021 Immer leiser (<i>Brahms</i>) | Gerhardt |
| I'll always be in love— | | Immortal hour, The (<i>Boughton</i>) | 26 |
| EA520 By Morton Downey .. | 62 | B1759 (Faery Song) Harold Farrar | 63 |
| EA559 By Waring's Pennsylvanians .. | 105 | E425 Immortality | E. Marshall |
| EA631 By J. Crawford .. | 81 | C1297 Imperial march | S. Roper |
| I'll always be mother's boy— | | EA440 Impersonations | A. Penn |
| EA499 By J. Crawford .. | 81 | Impone. Non amarlo ditegli | |
| EA500 By A. Stanley .. | 118 | —See "Traviata" .. | 136 |
| EA568 By M. Downey .. | 63 | Impressario .. | 127 |
| EA466 I'll get by as long as I have you | | B2398 Impressions of London (Big | |
| —Fox-Trot | Aaronson's Com. | Ben) | 113 |
| | 99 | | |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|---|-----------------------|---|-------------------|
| D1087 Impromptu in A Flat (<i>Chopin</i>) | 86 | B2594 In summer time on Bredon | 70 |
| DB832 Impromptu in A Flat, Op. 90 | 6 | S. Robertson | 70 |
| (Schubert) | H. Bauer | DB512 In sweet September | K. Lunn 38 |
| Impromptu in A Flat (<i>Schubert</i>)— | | In terra solo—See "Don Sebastiano" | 123 |
| DB1037 By I. J. Paderewski | 45 | E4368 in the evening—Fox-Trot | 105 |
| DB1016 By Rachmaninoff | 48 | Waring's Pennsylvanians | 105 |
| D1217 Impromptu in A Flat (<i>Chopin</i>) | 85 | B4663 In the garden of to-morrow | 101 |
| (Chopin) | B. Moiseiwitsch | —Fox-Trot Hylton's Orch. | 101 |
| Impromptu in B Flat Major | | C1299 in the hall of the mountain | 93 |
| (Schubert)— | | king ("Peer Gynt") | 93 |
| DB833 By Paderewski | 45 | Royal Opera House Orch. | 93 |
| DB1126 By Backhaus | 4 | DB1282 In the night (<i>Schumann</i>) | H. Bauer 6 |
| Impromptu in F Sharp Minor | | DA188 In the shade of the palm | 17 |
| (Chopin)— | | de Gogorza | 17 |
| DB853 By Cortot | 14 | E4480 In the shadows—Fox-Trot | 101 |
| DB859 By De Pachmann | 18 | J. Hylton's Orchestra | 101 |
| E4435 In a bamboo garden | | E4320 In the sing song sycamore tree | 105 |
| Kahn's Orchestra | 101 | —Fox-Trot The Virginians | 105 |
| In a Chinese temple garden— | | DA891 In the town of Kasan—See | 120 |
| C1244 By H.M. Royal Air Force Band | 109 | Moussorgsky ("Boris Godounov") | 120 |
| EB4 By International Orchestra | 97 | In the woodshed she said she | |
| C1330 By R. Foort | 82 | would— | |
| In a clock store—Descriptive— | | E4479 By Gracie Fields | 114 |
| B1490 By Coldstream Guards Band | 106 | E4480 Jack Hylton's Orchestra | 101 |
| C1308 By New Light Symph. Orch. | 97 | DB319 Indian lament | F. Kreisler 34 |
| In a little Spanish town— | | Indian love call—See "Rose | |
| EA149 By J. Crawford (<i>Organ</i>) | 81 | Marie" | 155 |
| EA150 By The Revellers | 117 | E4638 Indian love call | Jesse Crawford 82 |
| EA125 By Whiteman's Orch. | 105 | Indian love lyrics—See "Four | |
| EA516 In a little town called home, | | Indian Love Lyrics" | 61 |
| sweet home—Fox-Trot | | DA334 Indian love song—See "By the | |
| Olsen's Music | 102 | Waters of Minnetonka" | 42 |
| In a monastery garden (<i>Ketelbey</i>) | | DA606 Indiana Moon | J. McCormack 40 |
| C1285 By R. Foort | 82 | E443 Infant so gentle | |
| B872 By Mayfair Orchestra | 97 | Chapels Royal Choir | 76 |
| D1696-7 In a summer garden (<i>Delius</i>) | | Infelice! e tuo credevi—See | |
| London Symphony Orch. | 91 | "Ernani" | 123 |
| In a Persian garden (<i>L. Lehmann</i>) | | Infelice, sconsolata—See "Flauto | |
| The selection and performance under the direction of the Composer | | Magico" | 125 |
| DB340 Ah! moon of my delight | | DB138 Ingemisco ("Requiem Mass") | |
| John McCormack | 39 | Caruso (<i>Tenor</i>) | 9 |
| Myself when young | | DA116 Inno di Garibaldi | E. Caruso 10 |
| E181 By G. Baker | 58 | C1311-12 Instruments of the Orchestra | 113 |
| B2755 By S. Robertson | 70 | C1376 Interlude (<i>Guilmant</i>) | W. Alcock 81 |
| In a Persian market— | | B846 Intermezzo ("Cavalleria Rusticana") | De Groot 88 |
| C1285 By R. Foort (<i>Organ</i>) | 82 | Intermezzo, "Cav. Rusticana" | 121 |
| EB4 By International Orchestra | 79 | C1305 Intermezzo in D Flat | |
| C1440 By Coldstream Guards Band | 107 | R. Goss-Custard | 83 |
| B2205 In an old-fashioned town | | B2478 Intermezzo ("Jewels of Madonna") | Hambourg 84 |
| (Squire) | J. Turner | C1339 Introduction, Act 2 "Aida" | 107 |
| B2690 In Autumn | Victor Olof Sextet 81 | Creatore's Band | |
| E497 In cellar cool | Robert Radford 70 | Introduction and tarantelle— | |
| E327 In giesen neil' gen | Knpfer 213 | D1445 By Morini | 89 |
| E419 In dulci júbilo (<i>Pearsall</i>) | | DB285 By J. Heifetz | 30 |
| Westminster Choir | 79 | D832 Introito de pasqua | Chorus 211 |
| In distant lands—See "Lohen-grin" | 127 | D831 Introitus | Chorus 211 |
| In her simplicity—See "Mignon" | 130 | Invano Alvaro—See "Froza del Destino" | 125 |
| In my bouquet of memories— | | E442 Invictus | J. Brownlee 58 |
| EA360 By G. Austin | 113 | B1377 Invictus (<i>Huhn</i>) | Sydney Coltham 59 |
| EA362 By Whiteman's Orchestra | 105 | Invitation to the waltz (<i>Weber</i>)— | |
| In quelle trine—See "Manon Lescaut" | 128 | DA855 By A. Cortot | 15 |
| DB1068 In questa tomba | Chaliapin 13 | D1285 By Philadelphia Orchestra | 92 |
| B2261 In Shadowland | De Groot's Or. 96 | | |

"HIS MASTER'S VOICE." RECORDS

| | Page |
|--|------|
| DB1202 Io muojo confessione—See "Forza del Destino" .. | 125 |
| Io non ho che una povera stan- zetta—See "Boheme" .. | 120 |
| Io son Titania (Polonaise)—See "Mignon" .. | 130 |
| Iris .. | 127 |
| Irish Emigrant, The (Barker)— | |
| B1467 By Sydney Coltham (Tenor) .. | 59 |
| DB327 By McCormack (Tenor) .. | 39 |
| DA517 Irish love song Alma Gluck | 28 |
| B1903 Irish reel medley (Irish Bagpipes) Liam Walsh | 86 |
| Irish songs—See page .. | 73 |
| B4568 Irish stories Walter C. Kelly | 115 |
| DA259 Isis! c'est l'heure M. Journet | 33 |
| B2580 Is it British? N. Long | 116 |
| EA244 Is it possible?—Fox-Trot Hamp's Serenaders | 100 |
| B1759 Island sheiling song, An Alexander MacGregor | 67 |
| Is she my girl fr'end?— | |
| EA305 By Coon Sander's Orchestra .. | 99 |
| EA321 By Marvin .. | 116 |
| EA453 Is there anything wrong? H. Kane | 115 |
| C384 Isle d'amour—Waltz Metrop. Dance Band | 102 |
| D911 Isolde's narrative—See "Tristan and Isolde" .. | 136 |
| EA194 It—Fox-Trot Hylton's Orchestra | 101 |
| B2461 It ("Desert Song") G. Baker | 58 |
| B1994 It ain't gonna rain—Fox-Trot Savoy Orpheans | 103 |
| EA251 It all belongs to me Marvin | 116 |
| EA162 It all depends on you F. Baur—J. Crawford | 58 |
| C1589 It came upon the midnight clear Westminster Cen. Hall Choir | 79 |
| It goes like this— | |
| EA446 By Johnny Johnson's Orchestra | 101 |
| EA463 By E. Carlisle .. | 114 |
| DB1183 It is a pity Prince Shuisky—See "Boris" .. | 120 |
| It was only a sun shower— | |
| EA249 By Miller-Farrell .. | 117 |
| EA250 By Weems and His Orchestra .. | 105 |
| EA381 It was the dawn of love Whiteman's Orchestra | 105 |
| EA118 It won't be long now Happiness Boys | 115 |
| Ite sul colle o Druidi—See "Norma" .. | 131 |
| D647 It's a fine thing to sing Lauder | 116 |
| EA560 It's a habit of mine M. Chevalier | 114 |
| DA475 It's a long, long way to Tipperary J. McCormack | 40 |
| EA243 It's a million to one The Virginians | 105 |
| EA308 It's in the bag Happiness Boys | 115 |
| D1100 It's nicer to be in bed H. Lauder | 116 |
| I've got a Feeling— | |
| EA566 Fox-Trot—By J. Crawford .. | 82 |
| EA593 By G. Austin .. | 114 |
| EA622 By Thomas Waller (Piano) .. | 84 |
| D1100 I've loved her ever since she was a baby Harry Lauder | 116 |

| | Page |
|---|------|
| D396 I've something in the bottle for the morning Harry Lauder | 115 |
| EA73 I wish I had my old gal back H. Burr | 59 |

J

| | |
|---|-----|
| J'ai perdu mon Euridice—See "Orphee" .. | 131 |
| C1266 Jack's maggot Folk Dance Bd. | 108 |
| Jack in the box— | |
| AS42 By Uncle Charlie .. | 112 |
| EA495 Fox-Trot—By Confrey's Orch. | 99 |
| EA454 Jack is every inch a sailor F. Crumit | 114 |
| E513 Jager Der (Schubert) Duhan | 63 |
| B2990 Jardins sous la pluie M. Hambourg | 85 |
| B3118 Japanese Sunset (Organ) McPherson | 83 |
| EA476 Japansy—Waltz Hamp's Serenaders | 100 |
| Jazz Singer .. | 162 |
| Jeanne d'Arc (Tchaikovsky) .. | 127 |
| B2341 Jean (Burleigh) J. Turner | 72 |
| Je crois entendre encore—See Bizet ("Perceurs de Perles") .. | 132 |
| Je dis que rien—See "Carmen" .. | 121 |
| Je t'aime encore—See "Carmen" .. | 121 |
| Je veux vivre—See "Romeo et Juliette" .. | 134 |
| Je viens celebrer la victoire— See "Samson et Dalila" .. | 134 |
| Jeannine, I dream of lilac time— | |
| EA400 By G. Austin .. | 58 |
| EA425 By J. Crawford .. | 81 |
| DA1027 By J. McCormack .. | 41 |
| EB35 By Salon Group (Male Voices) | 78 |
| EA398 By Shilkret's Orchestra .. | 103 |
| AM216 Jehi Rozen Teil. Parts 1 and 2 J. Rosenblatt | 74 |
| B2955 Jenny plucks pears Folk Dance Band | 108 |
| EA559 Jericho—F.T. Waring's Penns. | 105 |
| Jerusalem— | |
| B2271 By P. Dawson .. | 61 |
| E451 By Chapel's Royal Choir .. | 76 |
| D1348 Jesu by that shuddering dread Three Choirs Festival | 78 |
| E445 Jesu, joy of man's desiring Chapels Royal Choir | 76 |
| Jesu, lover of my soul (Dykes)— | |
| DA452 By Gluck and Homer .. | 28 |
| B2424 By Community Singing .. | 76 |
| B2951 By Westminster Choir .. | 79 |
| Jesus Christ is risen to-day— | |
| B373 By Church Choir .. | 76 |
| B2274 By H. Dawson (Organ) .. | 82 |
| B2274 Jesus lives! No longer now H. Dawson (Organ) | 82 |
| DA312 Jesus, my Lord, my God, my all J. McCormack | 40 |
| B2141 Jet d' eau (S. Smith) U. Bourne | 84 |
| B2761 Jeunesse W. Glynne | 64 |
| D1648 Jeux d'eau Moiseivitch | 85 |
| Jewel song ("Faust") .. | 124 |
| EA509 Jim Bludso W. Kings | 110 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|---------------------------------|--|------------------------------|
| EA475 Jimmy Valentine | | EA464 Just a sweetheart | Shilkret's Or. 103 |
| Nat Shilkret's Orch. 103 | | EA241 Just a nother day | Waring's Pennsylvanians 105 |
| Jocelyn | 127 | EA462 Just another night—Waltz | Waring's Pennsylvanians 105 |
| B2214 Jock o' Hazeldean (Scott) | 66 | B2340 Just around the corner | The Revellers 117 |
| B. Herron | 66 | DA808 Just awearyin' for you | Gianinni 26 |
| B475 Jodlerpartien—German Yodle | 64 | B2372 Just because the violets | W. Glynne 64 |
| Herr and Frau Gerber | 64 | DA929 Just for to-day | J. McCormack 41 |
| B2120 Joe Murgatroyd says | J. Henry 115 | D1434 Just got off the chain | Lauder 116 |
| B2930 Joe Murgatroyd's Letter. In | two Parts J. Henry 115 | B2902 Just imagine | L. James 83 |
| EA312 Jog, jog, jogging along—Fox-Trot | J. Hylton's Orch. 101 | B2775 Just like Darby and Joan | R. Foort 82 |
| B2514 Joggin' along the highway | P. Hemming 66 | Just like a melody— | |
| DB363 John Anderson, my Jo | Melba 42 | EA394 By G. Austin | 113 |
| John Peel— | | EA377 By J. Crawford | 81 |
| EA452 By Ass. Glee Clubs of U.S. | 74 | EA376 By Olsen's Music | 102 |
| DA187 By E. de Gogorza | 17 | B1682 Just one more chance—Fox-Trot | Whiteman's Orchestra 105 |
| B2992 By S. Robertson | 70 | B1788 Just one more kiss | De Groot's Orchestra 100 |
| B2940 Johnny comes down to Hilo | 65 | B3000 Just what I thought | Maughan & Fehl 117 |
| John Goss and Quartet | 65 | DA1010 Kaleidoscope Orientale | Elman 20 |
| Jolie Fille de Perth (Bizet) | 127 | Kamennoi-Ostrow— | |
| Joseph | 127 | EB10 By Victor Symphony Orchestra | 98 |
| C1142 Joseph ("Madame Pompadour") | 156 | DB832 By H. Baur | 6 |
| EA545 Josephita—F.T. L. Reisman's Or. | 102 | B2019 Kashmiri—Fox-Trot | Savoy Orpheans 103 |
| Jota (De Falls)— | | Kashmiri love song—No. 3 | ("Four Indian Love Lyrics")— |
| DA751 By T. Schipa | 50 | B2256 By Peter Dawson | 61 |
| DB1216 By Heifetz | 30 | C1257 By De Groot's Orchestra | 97 |
| B1434 Joseph, ach Joseph | | Kathleen Mavourneen (Crouch)— | |
| De Groot's Orch. 100 | | B2178 By Dame Butt (Contralto) | 7 |
| EA289 Joy Bells | Miller-Farrell 117 | EA37 By Silver-Masked Tenor | 10 |
| EA292 Joybells—F.T. The Troubadours | 104 | B1472 By Walter Glynne (Tenor) | 64 |
| Judas Maccabeaus—See Handel | 178 | DB342 By McCormack (Tenor) | 39 |
| B1265 Jug of punch, The | P. Dawson 61 | DB1200 By McCormack | 39 |
| Juive | 127 | C1649 By D. Oldham (Tenor) | 69 |
| B2135 Julian—Tango | Varaldi Tango Bd. 105 | 03078 By A. Patti | 201 |
| EA495 Jumping Jack—Fox-Trot | | Kawaihau Waltz— | |
| Confrey's Orchestra | 99 | EA397 By Hilo Orchestra | 100 |
| EA599 Junior—F.T. Shilkret's Orch. | 103 | B2799 By Hilo Hawaiian Orchestra | 100 |
| D1129 Jupiter (Holst) | Symph. Orch. 95 | Keel Row, The— | |
| D1359-62 "Jupiter" Symphony (Mozart) | | B1825 By C. Mentiplay & M. Thomson | 68 |
| —See London Symph. Orch. 90 | | B2952 By Tom Clough | 86 |
| EA149 Just a bird's-eye view | J. Crawford 81 | B2305-6 Keep-fit Exercises | Jones 110 |
| Just a cottage small— | | D1085 Keep right on to the end of the road | H. Lauder 116 |
| EA484 By Victor Salon Orchestra | 98 | Keep sweeping the cobwebs— | |
| DA765 By J. McCormack | 41 | EA319 By Waring's Pennsylvanians | 105 |
| EA272 Just a couple o' good guys | Jans-Whalen 115 | EA321 By Marvin | 116 |
| Just across the street | J. Shilkret (Piano) 86 | EA21 Keep your skirts down | A. Stanley-B. Murray 118 |
| EA416 Just a little bit of driftwood | Geo. Olsen's Orch. 102 | B2483 Keeper, The | J. Goss & Quartet 65 |
| EA82 Just a little dance—Fox-Trot | Olsen's Music 102 | D1047 Kermesse—See "Faust" | 124 |
| EA318 Just a little kiss—Fox-Trot | Goldkette's Orchestra 100 | Kerry Dance, The (Molloy)— | |
| B2830 Just a little ring | Baraldi Trio 58 | DB421 By J. McCormack (Tenor) | 39 |
| EA352 Just a little way from home— | F.T. Shilkret and His Orch. 103 | C1442 By P. Dawson | 62 |
| Just a memory— | | B2475 Keyboard Kapers | De Pietro 79 |
| EA283 By J. Crawford | 81 | Keys of Heaven, The (Broadwood) | |
| EB18 By New Light Symph. Orch. | 97 | 04060 By Dame Butt and K. Rumford | 8 |
| EA411 By Shilkret's Orchestra | 103 | E181 By Yvette Guilbert | 65 |
| EA443 By J. Crawford | 81 | | |
| EA194 Just a rose in old Killarney— | | | |
| Waltz | The Sylviens 104 | | |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|--|------|
| EA401 Kiddie Kapers | | B1371 Lady in the dark | |
| Arden and Ohman Orchestra | 99 | Black Diamonds Band | 106 |
| B2369 Kilima Waltz | | C1346 Lady Luck—Vocal Gems | |
| F. Ferera and J. K. Paaluhu | 81 | Light Opera Co. | 156 |
| Killarney (<i>Balfe</i>)— | | Lady of the Night .. | 162 |
| B1486 By Sydney Coltham (<i>Tenor</i>) .. | 59 | Lady of the Pavements .. | 162 |
| DB342 By McCormack (<i>Tenor</i>) .. | 39 | B2958 Lady Speller Folk Dance Band | 108 |
| DA552 By McCormack (<i>Tenor</i>) .. | 215 | DA173 Laggiu nel soledad—See "Fanciulla del West" .. | 124 |
| E483 King Charles J. Brownlee | 59 | EA266 Lake music (<i>Hill</i>) Mayfair Orch. | 97 |
| King for a day— | | Lakme .. | 127 |
| EA425 By J. Crawford .. | 81 | Lalo .. | 180 |
| EA429 By Olsen's Orchestra .. | 102 | Land of hope and glory— | |
| EA524 King of Borneo F. Crumit | 114 | 03510 By Clara Butt .. | 8 |
| B2493 King of glory | | D787 By L. Megane .. | 68 |
| Temple Church Choir | 75 | DB735 Land o' the leal Kirkby Lunn | 38 |
| B2631 King who could not laugh | | C1428 Land of "Who knows where"— | |
| B. Grey, etc. | 112 | See "Six Australian Bush Songs" | 62 |
| B2679 King's breakfast M. Crawford | 60 | B2177 Langosta tango Varaldi Band | 105 |
| EA323 Kingdom coming F. Crumit | 114 | Larboard watch (<i>Williams</i>)— | |
| B2327 King Cotton March Pryor's Bd. | 108 | B1453 By Dawson and Coltham .. | 60 |
| B1966 King's Guards March | | E107 By Harrison and Radford .. | 65 |
| Coldstream Guards Band | 106 | B3030 By Glynne & Robertson .. | 64 |
| EA315 Kinkajou, The—Fox-Trot | | C1447 Larghetto in F Sharp Minor | |
| Shilkret's Orchestra | 103 | Prendergast | 83 |
| B1191 Kirkby malzeard sword dance | | Largo—See "Serse" under Handel | 178 |
| —See Victor Military Band .. | 109 | Largo al factotum—See "Barbieri di Siviglia" .. | 120 |
| B1828 Kirconnelllea A. MacGregor | 67 | DB460 Lark, The (<i>l'Alouette</i>) Zimbalist | 56 |
| B1828 Kishmul's Galley ("Songs of the Hebrides") A. MacGregor | 67 | Larmes de la nuit, Des—See "Hamlet" .. | 126 |
| EA313 Kiss and make up—Fox-Trot | | Lascia ch' io pianga—See "Rinaldo" .. | 134 |
| Crawford's Orchestra | 99 | DA113 Lasciati Amar Caruso | 206 |
| EA410 Kiss before dawn, A | | D1106 Lass of Killiecrankie H. Lauder | 116 |
| The Troubadours | 104 | DA237 Lass with the delicate air, The | |
| Kiss in the dark, A (<i>Herbert</i>)— | | Gluck | 28 |
| DA661 By F. Kreisler .. | 35 | Lassu in cielo—See "Rigoletto" | 134 |
| DA249 By Galli-Curci .. | 25 | DA460 Last hour, The J. McCormack | 41 |
| DA249 Kiss me again Galli-Curci | 25 | B2018 Last long ride, The | |
| B2417 Kohala March Ferera-Paaluhu | 81 | Goss and Quartet | 65 |
| Kol Nidrei (<i>Bruch</i>)— | | EA391 Last night I dreamed you kissed me Johnson's Statler Pennsylv. | 101 |
| DB233 By M. Elman .. | 20 | Last rose of summer— | |
| C1411 By A. Foldesy (<i>Cello</i>) .. | 79 | DB602 By Galli-Curci (<i>Soprano</i>) .. | 25 |
| DB1083 By G. Suggia .. | 53 | DA1011 By Galli-Curci (<i>Soprano</i>) .. | 25 |
| AN14 By Joseph Rosenblatt .. | 74 | 03062 By A. Patti .. | 217 |
| Koventchind .. | 127 | DB527 By Tetrizzini .. | 222 |
| E460 Krahe, Die (<i>Schubert</i>) Gerhardt | 64 | E325 Lattersang H. Klausen | 213 |
| Kreutzer sonata—See Beethoven | 84 | DB844 Laude Dominum (<i>Palestrina</i>) | |
| D1147 Kyrie eleison—See "Requiem Mass" .. | 183 | Sistine Choir | 52 |
| L | | Laugh, clown, laugh— | |
| LA—For titles beginning with this French and Spanish article—a'so "Lee" and "Les"—always see the next word. For example, "La Boheme"—see "Boheme." | | EA380 By Lawley .. | 116 |
| L'Amoro sara costante—See "Re Pastore" .. | | EA379 By Waring's Pennsylvanians .. | 105 |
| La-bas dans la montagne—See "Carmen" .. | | B2367 Laughing jazz band C. Penrose | 112 |
| La ci darem la mano—See "Don Giovanni" .. | | EA541 Laughing Marionette—Fox-Trot | |
| DA946 La Maison Grise McCormack | | Hylton's Orchestra | 101 |
| C1284 Lacquer lady M. Gideon | | B468 Laughing song Burt Shepherd | 118 |
| B5072 Lads a Bunchum Folk Dance Bd. | | EA139 Lay my head beneath a rose | |
| EA531 Lady Divine Shilkret's Orch. | | J. Crawford | 81 |
| | | LE—For titles beginning with this French title, see the next word. | |
| | | Lead, kindly light (<i>Rev. J. B. Dykes</i>)— | |
| | | DA206 By Geraldine Farrar .. | 21 |
| | | EB40 By Creator's Band .. | 108 |
| | | C1603 By Community Singing .. | 76 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|-------|---|-------|
| B508 Lead, kindly light (<i>Purdoy</i>) | 79 | B475 Life in the Alps G. P. Watson | 64 |
| B2531 Lead us, Heavenly Father | 78 | DA453 Life's dream is o'er | 28 |
| St. Margaret's Choir | 62 | Gluck and Homer | 178 |
| C1344 Leanin' H. Dearth | 67 | Lift up your heads—See "Mes- | 178 |
| B1366 Lea Rig McGregor | 82 | siah" | 178 |
| C1459 Leave me alone R. Foort | 56 | C1335 Light Cavalry—Overture | 107 |
| DB586 Legende (<i>Wieniawski</i>) Zimbalist | 84 | Coldstream Guards Band | 93 |
| B2510 Legend (<i>Paderewski</i>) U. Bourne | 91 | D1157 Light of life (<i>Elgar</i>) | 190 |
| B2865 Legere artillerie | 29 | Royal Albert Hall Orch. | 108 |
| Orch. Royale Belge | 38 | Light of the world (<i>Sullivan</i>) | 99 |
| Leggenda del Piave— | 99 | EA69 Light's out—March Pryor's Band | 52 |
| DA784 By Granforte | 64 | EA648 Like a breath of springtime | 156 |
| DB935 By Martinelli | 133 | Busse's Orchestra | 39 |
| C1679 Lehariana. In two Parts | 220 | DB633 Like stars above J. McCormack | 52 |
| M. Weber's Orchestra | 180 | DA752 Lilac (<i>Rachmaninoff</i>) D. Smirnoff | 156 |
| D1264 Leierman, Der (<i>Schubert</i>) | 220 | "Lilac Domino" | 156 |
| Gerhardt | 118 | "Lilac Time" | 65 |
| E334 Leise flehen L. Slezak | 41 | B2016 Lilliburlero Goss and Quartet | 127 |
| Lend me your aid—See "Reine | 118 | DA881 Lillies of Lorraine McCormack | 127 |
| de Saba" | 83 | Lily of Killarney | 118 |
| E334 Lenz, Der L. Slezak | 83 | Lily of Laguna— | 83 |
| Leoncavallo, R. | 127 | By Eugene Stratton | 83 |
| D1051 & D1052 Leonora Overture No. 3 | 64 | B2902 By L. James | 127 |
| (<i>Beethoven</i>) R. Albert Hall Or. | 110 | Linda Di Chamounix | 64 |
| B5370 Leonora—Fox-Trot | 110 | D1262 Lindenbaum (<i>Schubert</i>) | 64 |
| Hylton's Orchestra | 110 | E. Gerhardt | 110 |
| Less than the dust, No. 2 ("Four | 61 | B804 Linguistic Record D. Jones, M.A. | 110 |
| Indian Love Lyrics")— | 97 | DB768 Listen to the mocking bird | 28 |
| B2255 By Peter Dawson | 103 | Alma Gluck | 103 |
| C1257 By De Groote's Orchestra | 180-1 | B2012 Listening—Waltz Savoy Orpheans | 180-1 |
| E185 Let joy abide Michailova | 64 | Liszt | 64 |
| EA627 Let me have my dreams | 84 | D1462 Litanei (<i>Schubert</i>) | 84 |
| Shilkret and His Orchestra | 25 | B1037 Little bird (<i>Grieg</i>) Una Bourne | 25 |
| B5696 Let me dream in your arms | 71 | DA218 Little birdies A. Galli-Curci | 71 |
| again J. Hylton's Orch. | 40 | B2374 Little bit of Heaven, The | 40 |
| DA887 Let us forget Hislop | 70 | Silver-Masked Tenor | 40 |
| EA328 Let your smile be your umbrella | 97 | DA298 Little Boy Blue J. McCormack | 70 |
| —Fox-Trot Kahn's Orch. | 97 | B3082 Little brown jug S. Robertson | 97 |
| EA355 Let's give three cheers | 64 | B1325 Little dolly's dance Mayfair Or. | 64 |
| Miller-Farrell | 38 | B1597 Little fairy boat W. Glynne | 38 |
| EA344 Let's misbehave—Fox-Trot | 28 | E424 "Little" Fugue in G Minor | 28 |
| Aaronson's Commanders | 28 | R. Goss-Custard | 28 |
| D829 Lettura al Congresso | 28 | Little grey home in the west— | 28 |
| Rev. Mocquereau | 28 | DA232 By Gluck (<i>Soprano</i>) | 28 |
| B2501 Liberty Bell march | 28 | DA299 By McCormack (<i>Tenor</i>) | 28 |
| Coldstream Guards Band | 28 | B318 By Werrenrath (<i>Baritone</i>) | 28 |
| DJ100 Libiamo ne'lieti calici (<i>Brin-</i> | 28 | EA382 Little green valley | 28 |
| disi)—See "Traviata" | 28 | Dalhart-Robison | 28 |
| C1310 Lido Lady | 28 | B2723 Little Irish girl W. Glynne | 28 |
| E514 Liebe Farbe (<i>Schubert</i>) | 28 | B2742 Little lady of the moon Coltham | 28 |
| DA933 Liebe hat gelogen, Die (<i>Schubert</i>) | 28 | EA354 Little log cabin of dreams— | 28 |
| McCormack | 28 | Fox-Trot Whiteman and His Or. | 28 |
| Liebesfreud (<i>Kreisler</i>)— | 28 | EA505 Little Irish rose M. Downey | 28 |
| DB479 By Kreisler | 28 | Little love, a little kiss (Un peu | 28 |
| DB985 By Kreisler | 28 | d'amour) (<i>Silesu</i>)— | 28 |
| DA786 By Rachmaninoff | 28 | DA300 By McCormack (<i>Tenor</i>) | 28 |
| Liebesleid (Old Vienna Waltz)— | 28 | B512 By Charles W. Harrison (<i>Tenor</i>) | 28 |
| DB315 By F. Kreisler | 28 | B2415 By Salon Orchestra | 28 |
| DB985 By F. Kreisler | 28 | Little mother— | 28 |
| ED6 By San Francisco Orchestra | 28 | EA330 By Shilkret's Orchestra | 28 |
| Liebestraum (<i>Liszt</i>)— | 28 | EA338 By F. Baur | 28 |
| DB873 By T. Schipa | 28 | DA289 Little mother of mine | 28 |
| DB926 By Backhaus | 28 | McCormack | 28 |
| EB10 By Victor Symphony Orchestra | 28 | C1655-6 Little night music, A (<i>Mozart</i>) | 28 |
| C1307 By Hambourg | 28 | Barbirolli's Orchestra | 28 |
| DA706 Lied im Grunen, Das Gerhardt | 28 | | |
| Life of the Czar | 28 | | |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|---|------|--|------|
| Little Pal— | | C1194 By De Groot's Piccadilly Orch. | 97 |
| EA590 By G. Austin | 114 | C1237 By G. Sellars (<i>Organ</i>) .. | 83 |
| EA594 By J. Crawford | 82 | DB328 By J. McCormack | 39 |
| EA588 By G. Olsen—F.T. .. | 102 | DB444 By E. Williams | 56 |
| E424 "Little" Prelude in G Minor | | B2737 Loreley ("This Year of Grace") | |
| R. Goss-Custard | 83 | N. Coward | 60 |
| B2781 Little sandman, The | | B2759 Lorraine, Lorree P. Dawson | 61 |
| Lay Vicars of Westminster | 77 | EA386 Louisiana P. Whiteman's Orch. | 106 |
| Little silver ring, The— | | EA374 Louisiana lullaby—Waltz | |
| DA973 By McCormack | 41 | Hilo Hawaiian Orchestra | 100 |
| 03156 By Clara Butt | 8 | Louise | 127 |
| B2415 Little star Salon Orchestra | 98 | EA542 By M. Chevalier | 114 |
| DB945 Little windmill, The J. Heifetz | 30 | EA543 Pollack's Orchestra—F.T. .. | 102 |
| EA478 Live and love—Waltz | | EA458 Love—Waltz Troubadours | 104 |
| The Troubadours | 104 | Loveable and sweet— | |
| Lo! here the gentle lark—See | | EA618 Miller & Farrell | 117 |
| Bishop | 170 | EA608 By Arnheim's Orchestra .. | 99 |
| Lo! here the gentle lark— | | B3168 Love G. Swanson | 72 |
| DB347 By Melba | 42 | EA642 Love (Your Spell) | |
| DB348 By Melba | 42 | V. Arden—P. Ohman | 99 |
| DA384 Loch Lomond Williams | 56 | Love and music—See "Tosca" | 136 |
| B2217 Lock the door, Lariston Shanks | 71 | EA544 Love boat Charles King | 115 |
| Lohengrin | 127 | B1495 Love and war Coltham & Dawson | 60 |
| Lolita (<i>Buzzi-Peccia</i>)— | | Love, could I only tell thee— | |
| DA687 By Titta Ruffo | 49 | B2238 By P. Dawson | 61 |
| DB696 By Caruso | 206 | D1228 By Oldham | 69 |
| B2713 By De Groot's Orch. .. | 96 | EA475 Love dreams—Waltz | |
| Lombardi | 127 | Troubadours | 104 |
| B4582 London Bridge Vic. Military Bd. | 109 | D931 Love duet, "Lohengrin" | |
| C1251 London and Daventry calling | | F. Austral-T. Davies | 57 |
| Savoy Orpheans | 103 | DA641 Love has a way Frances Alda | 3 |
| C1608-10 London Symphony (<i>Haydn</i>) | | DA1025 Love has eyes Giannini | 26 |
| Barbirolli's Orchestra | 89 | DA300 Love, here is my heart (<i>Silesu</i>) | |
| Londonderry air, The (Farewell | | J. McCormack | 40 |
| Cucullain)— | | EA280 Love is just a little bit of heaven | |
| C994 By De Groot | 88 | —Waltz Shilkret's Orch. | 103 |
| B2375 By R. Goss-Custard .. | 82 | EA635 Love is a dreamer M. Downey | 63 |
| C1618 By L. Kennedy (<i>Cellist</i>) .. | 80 | Love is meant to make us glad | |
| C1470 By Virtuoso String Quartet .. | 87 | —See "Merrie England" .. | 151 |
| B2943 By De Groot Trio | 87 | Love is mine (<i>Gartner</i>)— | |
| EA406 Lonely little bluebird | | DA111 By Caruso | 10 |
| Kahn's Orchestra | 101 | B2638 By J. Turner | 72 |
| EA371 Lonely melody Whiteman's Or. | 105 | "Love Lies" | 156 |
| EA431 Lonesome in the moonlight | | B2775 Love lies R. Foort | 82 |
| Shilkret's Orchestra | 103 | B2464 Love lily, The (<i>Thompson</i>) | |
| Lonesome Road, The— | | B. Mummery | 69 |
| EA550 By Gene Austin | 114 | D1064 Love makes the world a merry- | |
| EA562 By Shilkret's Orch.—F.T. .. | 103 | go-round Harry Lauder | 116 |
| E187 Long day closes, The | | B1788 Love me now De Groot's Orch. | 100 |
| Gresham Singers | 65 | DB125 Love me or not (<i>Secchi</i>) Caruso | 9 |
| C154 Longing (<i>Organ</i>) Casey | 81 | B2570 Love me to-night | |
| Lontan, Lontan—See "Eugen | | Oldham—Melville | 69 |
| Onegin" | 123 | Love never dies | 162 |
| EA393 Look what you've done | | B1750 Lovely kind and kindly loving | |
| Charles Fry Orchestra | 100 | P. Dawson | 61 |
| B2446 Lord, for Thy tender mercies | | B2471 Lovely night (<i>Barcarolle</i>) | |
| sake New College Chapel Choir | | V. Lambelet-D. Lebish | 67 |
| Oxford | 77 | EA561 Love tales of Alsace-Lorraine— | |
| EA204 Lord, have mercy Russian Choir | 78 | Fox-Trot Waring's Penns. | 105 |
| DA324 Lord is my light, The | | Love went a-riding— | |
| McCormack | 40 | E414 By T. Davies | 60 |
| Lost Chord, The (<i>Sullivan</i>)— | | B2756 By B. Mummery | 69 |
| C1599 By E. Ackland | 57 | Love will like a birdling—See | |
| EB6 By Assoc. Glee Clubs | 74 | "Carmen" (<i>Habanera</i>) | 121 |
| DB133 By E. Caruso | 9 | B561 Love's dream after the ball | |
| B2313 By Coldstream Guards Band .. | 106 | (<i>Czibulka</i>) Venetian Trio | 88 |
| B1580 By Coltham-Glynnne | 60 | | |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|---|--------------------|--|---------------------|
| B2988 Love's garden of roses R. Foort | 82 | B5317 Magnolia Whiteman's Orch. | 106 |
| DB170 Love's old sweet song (<i>Malloy</i>) | | C731 Maid in America—F.T. | |
| DB304 By Culp (<i>Contralto</i>) .. | 15 | Met. Dance Band | 102 |
| DB304 By Homer (<i>Contralto</i>) .. | 32 | Maid of the Mountains—Musical | |
| C1410 By E. Ackland .. | 57 | Comedy .. | 156 |
| DB1200 Love's old Sweet song | | B2958 Maid peeped out, The | |
| McCormack | 39 | Folk Dance Band | 108 |
| C1143 Love's sentry | | DB683 Maiden's wish | |
| B. Mummery & K. Hilliard | 66 | E328 Mainacht (<i>Brahms</i>) | 217 |
| Lover, come back to me— | | L. Demuth | 208 |
| B3037 By L. Davies .. | 60 | Maire, my girl— | |
| B3045 By R. Foort (<i>Organ</i>) .. | 82 | DB632 By J. McCormack .. | 39 |
| B5634 Fox-Trot—By Arden—Ohman Or. | 99 | B2331 By J. Turner .. | 72 |
| DA985 Lover's curse M. Sheridan | 52 | Make-believe— | |
| Love's dream— | | E4510 By M. Downey .. | 62 |
| B2012 Waltz—By Savoy Orpheans .. | 103 | B2862 By E. O'Henry .. | 83 |
| B2937 By W. Melville and D. Oldham | | B5471 By P. Whiteman's Orchestra .. | 106 |
| (Duet) .. | 69 | Makin' Whoopee— | |
| E4642 Low down rhythm High Hatters | 100 | E4498 By Olsen's Music .. | 102 |
| DA287 Low-backed car, The | | E4538 By Eddie Cantor .. | 114 |
| McCormack | 40 | Mal reggendo—See Verdi ("Tro- | |
| Lucky Boy .. | 162 | vatore") .. | 137 |
| Lucia de Lammermoor .. | 128 | DB119 Mamma mia .. | Caruso 9 |
| E4333 Lucky in love—Fox-Trot | | DA209 Mamma usciva di casa—See | |
| Olsen's Music | 102 | "Zaza" .. | 139 |
| B2698 Lowlands J. Goss and Quartet | 65 | E4384 Mammy is gone .. | Revellers 117 |
| Lucrezia Borgia .. | 128 | B2688 Man I love, The .. | G. Hayes 66 |
| DA1024 Luise .. | Giannini 26 | B3078 Man who brings sunshine | |
| DA120 Luna d'estate (<i>Tosti</i>) .. | E. Caruso 10 | P. Dawson | 61 |
| DA335 Luna Lu .. | De Lucia 208 | Man Who Laughs .. | 163 |
| C1313 Lute player, The .. | P. Dawson 62 | DB709 Mandoline (<i>Debussy</i>) .. | Melba 215 |
| D1149 Lux Aeterna—See "Requiem" .. | 183 | DA797 Mandolin Serenade .. | B. Gigli 27 |
| DB592 Luz de la luna, A la | | B2495 Mandrilita .. | G. Metaxa 68 |
| Caruso and De Gogorza | 10 | Manella mia— | |
| D1081 & D1082 Lyric Suite (<i>Grieg</i>) | | DB121 By Caruso .. | 206 |
| Royal Albert Hall Orch. | 93 | DB1247 By Giannini .. | 26 |
| | | Manon .. | 128 |
| | | Manon Lescaut .. | 128 |
| | | DA127 Mantilla, La .. | Mattie Battistini 6 |
| | | B2178 Mantilla, La—Tango | |
| | | Veraldi Band | 105 |
| | | M'appari—See "Marta" .. | 129 |
| DA978 Ma curly-headed baby | | DA606 Marcheta .. | McCormack 40 |
| H. Lashanska | 37 | D1214 March (Casse-Noisette) | |
| C1567 Ma perche ("Boris Godounoff") | 120 | Philadelphia Orch. | 92 |
| DB137 Ma se m'e forza—See "Ballo in | | Peter Dawson | 61 |
| Maschera" .. | 120 | B1545 March of the Cameron men | |
| Macbeth .. | 128 | March of the Caucasians chief | |
| Macdowell, Edward .. | 181 | Philadelphia Orchestra | 92 |
| DA749 Macgregor's gathering (<i>Lee</i>) | | E521 March of the Caucasians chief | |
| J. Hislop | 31 | Philadelphia Orchestra | 92 |
| DA293 Macushla .. | J. McCormack 40 | D1082 March of the Dwarfs | |
| Madame Pompadour (<i>Leo Fall</i>) | 156 | R.A.H. Orchestra | 93 |
| DA555 Madamina ("Don Giovanni") | | D1618 March of the Smugglers | |
| (<i>Mozart</i>) .. | 122 | Philadelphia Orchestra | 92 |
| Madre pietosa—See "Forza del | | C1277 March on a theme of Handel | |
| Destino" .. | 125 | Meale | 83 |
| B744 Madrigal (<i>Chaminade</i>) H. Eisdell | 63 | B122 March past of the Cameron | |
| C1345 Madrigal .. | R. Goss-Custard 83 | Highlanders and Gordon | |
| DA751 Madrigal Espanol .. | T. Schipa 50 | Highlanders .. | Pipers and |
| DA698 Magari (<i>Felippi</i>) .. | T. Dal Monte 16 | Drummers of Scots Guards | 86 |
| DB709 Magdalen at St. Michael's | | B122 March past of the Royal Scots | |
| Melba | 215 | and Royal Highlanders | |
| B1189 Mage on a cree—See Victor Military | | Pipers and Drummers of Scots Gds. | 86 |
| Band .. | 109 | C1601 March to Trenches | |
| B2954 Mage on a cree Folk Dance Bd. | 108 | Community Singing | 76 |
| D1079 Magic Fire Scene—See "Val- | | B2363 Marche Festive A. Meale (<i>Organ</i>) | 83 |
| kyrie" .. | 138 | B2655 Marche Grotesque .. | U. Bourne 84 |
| Magiche note—See "Queen of | | Marche Hongroise—See Berlioz | 169 |
| Sheba" .. | 133 | | |

M

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|---|------|--|------|
| Marche Lorraine (Ganne)— | | D1044-1045 Mater ora filium (Bax) | |
| B2941 By Coldstream Guards Band .. | 107 | Leeds Festival Choir | 77 |
| B2907 By La Garde Republicaine .. | 108 | B2770 Matthew, Mark, Luke and John | |
| Marche Militaire (Schubert)— | | E. Lough, etc. | 67 |
| C207 By Coldstream Guards Band .. | 107 | DB907 Matthew Passion (Bach) Offers | 44 |
| B2353 By A. Meale (Organ) .. | 83 | Mattinata (Leoncavallo)— | |
| C1279 By Royal Opera House Orch. .. | 93 | DA332 By Martinelli .. | 39 |
| C1499 By Hambourg .. | 85 | DA1008 By A. Pertile .. | 46 |
| ED9 By San Francisco Orchestra .. | 94 | DA463 By Smirnoff .. | 52 |
| C1176 Marche Militaire (Gounod) | | E417 By De Reszke Singers .. | 62 |
| Coldstream Guards Band | 107 | DA546 By Caruso .. | 206 |
| DA961 Marche Miniature | | B2357 Mattinata (Tosti) S. Coltham | 59 |
| H. & F. Kreisler | 36 | DA299 Mavis (Craxton) McCormack | 40 |
| C1258 Marche Pontificale (Widor) | | DB1000 May breeze (Mendelssohn) | |
| H. Dawson (Organ) | 82 | F. Kreisler | 35 |
| D1046 Marche Slave (Tchaikovsky) | | DA394 May Morning, A E. Williams | 56 |
| Philadelphia Orchestra | 92 | May night .. | 129 |
| B2423 Marching through Georgia | | Maybe— | |
| Community Singing | 76 | EA256 By F. Baur .. | 58 |
| Marconi Training Signals .. | 113 | B5345 By Shilkret's Orchestra .. | 103 |
| B1478 Marguerite (White) S. Coltham | 59 | EA326 Maybe I'll baby you—Fox-Trot | |
| DA815 Marguerite (Rachmaninoff) | | Waring's Pennsylvanians | 105 |
| F. Kreisler | 35 | EA593 Maybe, who knows? G. Austin | 114 |
| Maria Mari (E. di Capua)— | | EA434 Maybe you'll be the one who'll | |
| DA353 By Ruffo (Baritone) .. | 49 | be the one Hickman's Orch. | 100 |
| DA463 By Smirnoff (Tenor) .. | 52 | B2475 Mazur (Borowski) De Pietro | 79 |
| EA458 Marie—Waltz Troubadours | 104 | Mazurka—See Chopin .. | 172 |
| Maritana .. | 128 | DA551 Mazurka (Zarzycki) Powell | 218 |
| B2221 Market Square Geo. Baker | 58 | McGlocheil's men— | |
| Marriage of Figaro (Mozart)— | | B1777 By Leno .. | 214 |
| See "Nozze di Figaro" .. | 131 | EA121 Meadow lark J. Crawford | 81 |
| DB1030 Mariae Wiegenlied | | Mean to me—Fox-Trot | |
| E. Gerhardt | 26 | EA548 By Reisman's Orchestra .. | 102 |
| Marseillaise, La (Rouget de l'Isle)— | | EA622 By Carroll Gibbon's Playmates | 84 |
| DB162 By Calve (Soprano) .. | 8 | B2219 Me an' Andra A. Beddie | 114 |
| B106 By Garde Republicaine Band .. | 108 | EA258 Me and Jane in a 'plane—Fox- | |
| DB924 By Journet .. | 33 | Trot Hylton's Orch. | 101 |
| B2907 By La Garde Republicaine Band | 108 | Me and my shadow— | |
| C1217 Martial Moments | | EA189 By J. Smith .. | 118 |
| Coldstream Guards Band | 107 | EA252 By Salom Orchestra .. | 98 |
| B5634 Marianne—Fox-Trot | | EA200 By Shilkret's Orchestra .. | 103 |
| Arden-Ohman Orchestra | 99 | Me and the man in the moon— | |
| Mary— | | EA491 By J. Crawford .. | 81 |
| DA901 By J. Hislop .. | 31 | EA486 By H. Kane .. | 115 |
| EA301 By J. Crawford .. | 81 | EA490 By Weem's Orchestra .. | 105 |
| EA291 Fox-Trot—Whiteman's Orch. | 106 | EA620 Me Queres—Fox-Trot | |
| EA339 Mary Ann Marvin-Smalie | 116 | Rudy Vallee and His Yankees | 104 |
| C1074 Mary and Dorothy, The—Folk | | Me voici dans son boudoir—See | |
| Dance Black Diamonds Band | 106 | "Mignon" .. | 130 |
| EA101 Mary Lou Goodrich Orchestra | 100 | C1321 Meditation (D'Evry) | |
| Mary of Argyle (Nelson)— | | H. Dawson (Organ) | 82 |
| B1486 By Sydney Coltham (Tenor) .. | 59 | Meditation—See "Thais" .. | 136 |
| DA302 By McCormack (Tenor) .. | 40 | DA246 Meditation (Glazounoff) Heifetz | 30 |
| DA384 By Evan Williams (Tenor) .. | 56 | B3124 Medley of Xmas Melodies. In | |
| B2719 Mary Make-believe N. Coward | 60 | two Parts A. Meale | 83 |
| Masks of the devil .. | 163 | EA623 Medley of old songs L. James | 83 |
| Masquerade .. | 163 | Meeting of the Waters, The— | |
| DA493 Massa's in de cold ground | | B2294 By Gresham Singers .. | 65 |
| Efrem Zimbalist | 56 | DA985 By M. Sheridan .. | 52 |
| Massenet .. | 181 | Mefistofele .. | 129 |
| Mass in B Minor (Bach) .. | 167 | D1467 Mein (Schubert) Duhan | 63 |
| Mastersingers of Nuremberg .. | 129 | Meistersinger von Nurnberg | |
| B5045 Matador—One-Step | | (Wagner) .. | 129 |
| Savoy Tango Orch. | 103 | AN15 Meloch al, Kol Hoolom | |
| DA380 Mate o' mine C. Whitehill | 55 | Rosenblatt | 74 |
| | | DB225 Melodie ("Orfeo ed Euridice") | |
| | | (Gluck) | 20 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|---|------|---|------|
| DA511 Melodie (<i>Paderewski</i>) Kreisler | 35 | DB933 Midnight review T. Chalapain | 13 |
| DB425 Melodie (<i>Tchaikovsky</i>) M. Elman | 20 | Midsummer Night's Dream— | |
| DB674 Melodie de Gluck Jan Kubelik | 36 | See Mendelssohn .. | 182 |
| C1575 Melodious Memories | | DB173 Mighty lak' a rose (<i>Nevin</i>) | 21 |
| Hylton's Orchestra | 101 | Geraldine Farrar | 21 |
| Melody in F (<i>Rubinstein</i>)— | | Mignon .. | 130 |
| DA250 By Hempel (<i>Soprano</i>) .. | 31 | Mikado—See under Gilbert and | |
| DA833 By Casals .. | 12 | Sullivan .. | 141 |
| B2614 Melody in F .. C. Sharpe | 80 | DB639 Milagro de la Virgen, El | 9 |
| B561 Melody of love Florentine Qte. | 87 | Caruso | 9 |
| Memories of France— | | DB1125 Military March, E Flat (<i>Schubert</i>) | 4 |
| EA413 By G. Austin .. | 113 | Backhaus | 4 |
| EA417 By The Troubadours .. | 104 | C1226-7 Military Tattoo | |
| DA434 Memory, A (<i>Goring Thomas</i>) | | Coldstream Guards Band | 107 |
| By Kirkby Lunn | 38 | B1822 Military Two-Step (<i>Bagpipes</i>) | |
| DA575 Memory's garden F. Alda | 3 | Pipe-Major Henry Forsyth | 79 |
| EA619 Mem'ries of one sweet kiss | | DB462 Millions d'Arlequin, Les (<i>Drigo</i>) | 56 |
| Paul Oliver | 69 | Zimbalist (<i>Violin</i>) | 56 |
| Mendelssohn-Bartholdy .. | 181 | B2368 "Millions d'Arlequin" Serenade | 96 |
| DA387 Menra Gwen E. Williams | 56 | De Groot and Piccadilly Orch. | |
| DA777 Menuet (<i>Bach</i>) F. Kreisler | 35 | B1936 Millions of Harlequin—Waltz | 103 |
| B1003 Menuet (<i>Handel</i>) M. Hayward | 88 | Savoy Havana Band | |
| DA862 Menuet (<i>Debussy</i>) Casals | 12 | Mimi! e ver siam qui—See | |
| E268 Menuet Lemmone | 80 | "Boheme" .. | 120 |
| D1187 Menuet from Quartet in E | | Minaccie, i fieri accenti, Le— | |
| (<i>Dittersdorf</i>) Virtuoso Quartet | 87 | See "Forza del Destino" .. | 125 |
| E74 Meynell Hunt R. Radford | 70 | EA305 Mine, all mine—Fox-Trot | 99 |
| Mercenary Mary .. | 156 | Coon-Sanders Orch. | |
| D1308 Mercury Symphony Orchestra | 95 | B1477 Miner's dream of home, The | 61 |
| DA351 Meriggata (<i>Leoncavallo</i>) T. Ruffo | 49 | Peter Dawson | |
| B3082 Mermaid, The S. Robertson | 70 | D1214 Miniature Overture (<i>Tchaikovsky</i>) | 92 |
| Merrie England .. | 151 | Philadelphia Orchestra | |
| DB610 Merry Butterweek Chaliapin | 206 | B1077 Minnehaha Lau and Kaili | 81 |
| B2959 Merry Milkmaids, The | | Minstrel boy, The (<i>Moore</i>)— | |
| Folk Dance Band | 108 | By Sydney Coltham (<i>Tenor</i>) .. | 59 |
| Merry Widow, The (<i>Lehar</i>) .. | 157 | DA295 By McCormack (<i>Tenor</i>) .. | 40 |
| Merry Wives of Windsor .. | 132 | Minuet in G (<i>Beethoven</i>)— | |
| D403 Message boy, The Harry Lauder | 115 | DA200 By Elman .. | 20 |
| B1682 Merry Widow—Waltz | | B2873 By O'Henry (<i>Organ</i>) .. | 83 |
| Whiteman's Orchestra | 106 | B2390 By C. Sharpe .. | 80 |
| C1589 Message of Christmas, The | | Minuet (<i>Boccherini</i>)— | |
| Westminster Cen. Hall Choir | 79 | DA267 By Kreisler (<i>Violin</i>) .. | 34 |
| D837 Message to children of Empire | | DB395 By Maud Powell (<i>Violin</i>) .. | 47 |
| Earl of Meath | 215 | B3036 By New Symphony Orchestra | 91 |
| S4800 Message to the people of North | | B2697 By Victor Olof Sextet .. | 81 |
| America B. Mussolini | 110 | D1638 Minuet (<i>Elgar</i>) London Sym Or. | 91 |
| DA213 Messagero Amoroso | | DB910 Minuet (<i>Haydn</i>) R. Chemet | 13 |
| A. Galli-Curci | 25 | DB230 Minuet (<i>Padre Martini</i>) Elman | 20 |
| Messe Solennelle—See Rossini | 185 | DA244 Minuet (<i>Porpora-Kreisler</i>) Heifetz | 30 |
| "Messiah" (<i>Handel</i>) .. | 178 | DB586 Minuet E. Zimbalist | 56 |
| EB31-2 Metropolis | | DA200 Minuet in D (<i>Haydn</i>) Elman | 20 |
| Whiteman's Concert Orch. | 99 | Minuet in G (<i>Paderewski</i>)— | |
| DA173 Mezzanotte! Ah! che vegg' io— | | DA267 By Kreisler .. | 34 |
| See "Ballo in Maschera" .. | 120 | DB1090 By Ignace Jan Paderewski | 45 |
| EA535 Mi amado Lupe Velez | 73 | B103 By Coldstream Guards Band | 106 |
| EA545 Mia Bella Rosa—Fox-Trot | | EA240 By Victor Concert Orchestra | 98 |
| Hamp's Kentucky Serenaders | 100 | B3026 By M. Weber's Orchestra | 99 |
| Mia canzone, la (<i>Tosti</i>)— | | DB945 Minuets Nos. 1 and 2 (<i>Bach</i>) | 30 |
| DA116 By Caruso (<i>Tenor</i>) .. | 10 | J. Heifetz | |
| DA458 By Caruso (<i>Tenor</i>) .. | 206 | DB953 Mio Signore ("Otello") | |
| DB144 Mia piccirella—See "Salvator | | Zenatello—Noto | 56 |
| Rosa" .. | 134 | Mio tesoro intanto—Don | |
| DB128 Mia sposa sara la mia bandiera | | Giovanni .. | 123 |
| Caruso | 9 | Mi par d' udir ancora—See | |
| C501 Micawber and Uriah Heep | | "Pescateri di Perle" .. | 13 |
| Bransby Williams | 111 | B2177 Mi querer—Tango Varaldi Band | 10 |
| B2507 Midnight bells | | | |
| De Groot's Orchestra | 96 | | |

"HIS MASTER'S VOICE" RECORDS

Page

| | | | |
|--------|--------------------------------|--------------------------|-----|
| AM219 | Mi Scheberach | J. Rosenblatt | 74 |
| DK123 | Mira la bianca luna (Rossini) | Destinn & McCormack | 41 |
| | Mira, o Norma—See "Norma" | | 131 |
| B3028 | Mirage | De Groot Trio | 87 |
| | Mireille | | 130 |
| | Miserere—See "Il Trovatore" | | 137 |
| | Miss Annabelle Lee— | | |
| EA286 | By Whiteman's Rhythm Boys | | 118 |
| EA296 | By Weems and His Orchestra | | 105 |
| B980 | Miss Drummond o' Perth | Pipe-Major D. Smith | 86 |
| B2940 | Miss Lucy Long | J. Goss | 65 |
| AS38 | Miss Priscilla Prim | Uncle Charlie | 112 |
| EA429 | Mississippi mud | Whiteman's Orchestra | 106 |
| C1574 | Mississippi Suite | Whiteman's Concert Orch. | 99 |
| EA614 | Miss you | Vallee's Yankees | 104 |
| E513 | Mit dem grünen Lautenbunde | Duhan | 63 |
| | Mme. Butterfly | | 130 |
| B1779 | Mocking bird (Leno) | Leno | 214 |
| DB326 | Molly Bawn | J. McCormack | 39 |
| EA375 | Molly Malone | Shilkret's Orch. | 103 |
| B2139 | Molly of Donegal | P. Dawson | 61 |
| | Molly on the shore (Grainger)— | | |
| DB254 | By Flonzaley Quartet | | 23 |
| DA696 | By F. Kreisler | | 35 |
| B2589 | By Virtuoso Quartet | | 87 |
| | Moment Musical (Schubert)— | | |
| DB318 | By F. Kreisler | | 34 |
| DA776 | By P. Casals | | 12 |
| DB1033 | By Backhaus | | 4 |
| D1209 | By Virtuoso Quartet | | 87 |
| DB1126 | By Backhaus | | 4 |
| EA342 | Moments with you—Waltz | The Troubadours | 104 |
| DM109 | Mon coeur est penetre d'epou- | | |
| | vante!—See "Faust" | | 124 |
| | Mon coeur s'ouvre a ta voix— | | |
| | See "Samson et Dalila" | | 135 |
| B1467 | Mona | Sydney Coltham | 59 |
| B1068 | Mona Kiea | The Hawaiians | 81 |
| DB513 | Monologue from "Faust" Moissi | | 216 |
| DB519 | Monologue from "Hamlet" | A. Moissi | 216 |
| C1076 | Moon Daisies | Sydney Coltham | 56 |
| | Moon hath raised her lamp— | | |
| | See "Lily of Killarney" | | 127 |
| | Moonlight and roses— | | |
| DA741 | By J. McCormack | | 41 |
| B2427 | By Salon Orchestra | | 98 |
| EA611 | Moonlight march | Olsen's Orch. | 102 |
| C1407 | Moonlight on the Alster | M. Weber's Orchestra | 98 |
| | Moonlight sonata (Lietnoven) | | 169 |
| EA312 | More I see of Maggie O'Mooee, | The—Waltz The Sylviens | 104 |
| EA184 | More we are together—F.T. | Shilkret's Orchestra | 104 |
| B2498 | Moresque (Granados) | U. Bourne | 84 |
| | Morgen! (R. Strauss)— | | |
| DA644 | By J. McCormack | | 41 |
| 1010 | By E. Schumann | | 50 |
| 3511 | Morgengruss (Schubert) | Duhan | 63 |

Page

| | | | |
|--------------|---------------------------------|----------------------------|-----|
| C1298 | Morning ("Peer Gynt") | R. Opera House Orchestra | 93 |
| | Morning—noon and night— | | |
| C1594 | By Coldstream Guards Band | | 107 |
| C1667 | By Vienna Phil. Orchestra | | 96 |
| D963 to D966 | Morning Prayer—Church | | |
| | Service The Rev. E. H. Fel- | | |
| | lowes and Windsor Castle Choir | | 76 |
| | Morning was gleaming—See | | |
| | "Mastersingers" | | 129 |
| | Morris dance and torch dance | | |
| | —Henry VIII. Dances— | | |
| C722 | By Marjorie Hayward (Violin) | | 88 |
| B120 | By Coldstream Guards Band | | 106 |
| D143 | By Royal Albert Hall Orchestra | | 93 |
| B4580 | By Victor Military Band | | 109 |
| | Morro, ma prima in grazia—See | | |
| | "Ballo in Maschera" | | 120 |
| C1566 | Moscoviti! Boris e inflessibil | Boris Godounoff | 120 |
| | Mother's Boy | | 163 |
| B2917 | Mother Carey | K. Falkner | |
| | Mother knows best | | 163 |
| | Mother Machree (Olcott & Ball)— | | 63 |
| B2374 | By Silver-Masked Tenor | | 71 |
| DA958 | By J. McCormack | | 41 |
| EA29 | By Victor Salon Trio | | 88 |
| B2876 | By J. Turner (Tenor) | | 72 |
| | Mother, my dear— | | |
| DA394 | By E. Williams | | 56 |
| DA765 | By McCormack | | 41 |
| | Mother o' mine— | | |
| E533 | By J. Brownlee | | 59 |
| DA314 | By J. McCormack | | 40 |
| B2813 | Motoring without tears | A. Baddeley—Du Garde Peach | 114 |
| | Mountain greenery— | | |
| EA255 | By F. Crumit | | 114 |
| B5313 | By Kahn's Orchestra | | 101 |
| C1343 | Mountain lovers | J. Turner | 72 |
| EA586 | Mountains ain't no place | F. Crumit | 114 |
| B1265 | Mountains o' Mourne | P. Dawson | 61 |
| | Moussorgsky | | 182 |
| | Mozart | | 183 |
| C1266 | Mr. Beveridge's Maggot | Folk Dance Band | 108 |
| D396 | Mr. John Mackay | H. Lauder | 115 |
| EA624 | Mrs. Cohen at the Beach—2 pts. | F. Brice | 114 |
| B1779 | Mrs. Kelly | Leno | 214 |
| B5696 | Mucking about the garden—F.T. | J. Hylton's Orchestra | 101 |
| | Muette de Portici | | 130 |
| D1468 | Muller und der bach (Schubert) | Duhan | 63 |
| E512 | Muller's blumen, Des (Schubert) | Duhan | 63 |
| C1444 | Murmuring breezes | L. Gowings | 65 |
| D1461 | Musensohn (Schubert) | Gerhardt | 64 |
| B2806 | Music for rhythmic exercises | Small's Orch. | 112 |
| B2807 | Music for simple dances | Small's Orchestra | 112 |

" HIS MASTER'S VOICE " RECORDS

| | Page |
|---|---------|
| DB131 <i>Musica proibita</i> E. Caruso | 9 |
| Musical comedies and plays— | |
| See pages | 154-159 |
| C1580 <i>Musical switch, A</i> | |
| Coldstream Guards Band | 107 |
| EA409 <i>Must you wear a moustache?</i> | |
| Happiness Boys | 115 |
| My ain folk (<i>Lemon</i>)— | |
| E85 By Edna Thornton (<i>Contralto</i>) | 72 |
| DB457 By Evan Williams (<i>Tenor</i>) | 56 |
| My Angel— | |
| B2750 By De Groot's Orchestra | 96 |
| EA400 By F. Baur | 58 |
| EA418 By J. Crawford | 81 |
| EA362 By Whiteman and His Orchestra | 106 |
| B2575 <i>My beloved gondolier</i> | |
| De Groot's Orchestra | 96 |
| EA551 <i>My Bill</i> Helen Morgan | 117 |
| EA473 <i>My bird of paradise</i> —Fox-Trot | |
| Hilo Hawaiian Orch. | 100 |
| EA374 <i>My blackbirds are bluebirds now</i> | |
| Goldkette's Orch. | 100 |
| My blue heaven— | |
| EA262 By G. Austin | 113 |
| EA265 By Whiteman's Orchestra | 106 |
| EA284 By J. Crawford | 81 |
| EB18 By Salon Orchestra | 98 |
| EA295 <i>My blue mountain home</i> | |
| Dalhart—Robison | 114 |
| EA523 <i>My castle in Spain</i> | |
| Waring's Pennvs. | 105 |
| EA259 <i>My daddy</i> —Fox-Trot | |
| The Troubadours | 104 |
| C1630 <i>My darling</i> —Waltz | |
| M. Weber's Orchestra | 99 |
| EA608 <i>My dream memory</i> | |
| All Star Orchestra | 99 |
| DA305 <i>My dreams</i> J. McCormack | 40 |
| EA612 <i>My heart is bluer</i> | |
| The Troubadours | 104 |
| My heart stood still— | |
| EA279 By M. Gideon | 64 |
| B5296 By Hylton's Orchestra | 101 |
| C1374 <i>My home</i> Aldershot Bands | 108 |
| DJ101 <i>My homeland</i> Destinn & Gilly | 19 |
| B2799 <i>My hula love</i> | |
| Hilo Hawaiian Orchestra | 100 |
| My inspiration is you— | |
| C1577 By Hylton's Orchestra | 101 |
| EA518 By M. Downey (<i>Tenor</i>) | 62 |
| B5052 <i>My Irish home sweet home</i> — | |
| Waltz Savoy Orpheans | 103 |
| DA311 <i>My Irish song of songs</i> | |
| J. McCormack | 40 |
| B2019 <i>My kid</i> —Fox-Trot | |
| Savoy Orpheans | 103 |
| DA231 <i>My laddie</i> (<i>Thayer</i>) Alma Gluck | 28 |
| E432 <i>My lady chlo</i> De Reszke Singers | 62 |
| C1073 <i>My lady Cullen</i> | |
| Black Diamonds Band | 106 |
| DA311 <i>My little town in the ould..</i> | |
| county down J. McCormack | 40 |
| B2897 <i>My Lord, what a mornin'</i> | |
| Robeson | 70 |
| B2830 <i>My love dwelt in a Northern</i> | |
| land Baraldi Trio | 58 |
| DA901 <i>My love is like a red rose</i> | |
| J. Hislop | 31 |

| | Page |
|---|------|
| My lovely Celia— | |
| B2464 By B. Mummery | 69 |
| DA1025 By Giannini | 26 |
| DA588 <i>My love she's but a lassie yet</i> | |
| Joseph Hislop | 31 |
| My Man | 163 |
| EA511 By F. Brice | 114 |
| EA483 By Shilkret's Orch.—F.T. | 104 |
| EA357 <i>My melancholy baby</i> —F.T. | |
| All Star Orchestra | 99 |
| DA938 <i>My mother</i> Giannini | 26 |
| EA530 <i>My Mother's eyes</i> —Fox-Trot | |
| Waring's Pennvs. | 105 |
| D373 <i>My old Dutch</i> Albert Chevalier | 114 |
| DB277 <i>My old Kentucky home</i> Gluck | 28 |
| D1116 <i>My old shako</i> H. Dearth | 62 |
| My pet— | |
| EA369 By Marvin | 116 |
| EA373 By Whiteman's Orchestra | 106 |
| E345 <i>My Prayer</i> (<i>Squire</i>) P. Lett | 67 |
| EA273 <i>My regular girl</i> —F.T. | |
| Waring's Pennsylvanians | 10 |
| EA460 <i>My Scandinavian gal</i> | |
| Aaronson's Orchestra | 99 |
| My sin— | |
| EA601 By J. Crawford | 82 |
| EA592 By Waring's Pennsylvanians | 105 |
| DB511 <i>My ships</i> Kirkby Lunn | 38 |
| EA327 <i>My stormy weather pal</i> —Waltz | |
| Johnson's Penns. | 101 |
| EA504 <i>My suppressed desire</i> | |
| Coon-Sanders Orch. | 99 |
| My song of the Nile— | |
| EA625 By The Troubadours | 104 |
| EA626 By The Melody Three | 117 |
| EA549 <i>My time is your time</i> —F.T. | |
| Rudy Vallee's Con. Yankees | 104 |
| My trusty Swan—See Wagner | |
| ("Logengrin") | 127 |
| EA478 <i>My Tonia</i> —Fox-Trot | |
| Nat Shilkret's Orchestra | 104 |
| EA472 <i>My varsity girl</i> —Fox-Trot | |
| Nat Shilkret's Orchestra | 104 |
| B1777 <i>My wife's relations</i> Leno | 214 |
| DA474 <i>My wild Irish rose</i> McCormack | 40 |
| EA432 <i>My window of dreams</i> | |
| Waring's Pennsylvanians | 105 |
| B2155 <i>My wireless set</i> John Henry | 115 |
| C1095 <i>My word, you do look queer</i> | |
| E. Hastings | 115 |
| Myself when young— | |
| E181 By G. Baker | 58 |
| B2755 By S. Robertson | 70 |

N

| | |
|--|-----|
| Nabucodonosor | 130 |
| Nachtlager in Granada | 130 |
| EA412 <i>Nagasaki</i> Shilkret's Orch. | 104 |
| B2798 <i>Naila Ballet</i> Coldstream Band | 107 |
| DB926 <i>Naila</i> —Waltz W. Backhaus | 4 |
| C1263 <i>Nancy's fancy</i> Folk Dance Band | 108 |
| D1277 <i>Nanny</i> Lauder | 116 |
| EA107 <i>Narcissus</i> (<i>Nevin</i>) | |
| Victor-Kellog Orch. | 113 |

"HIS MASTER'S VOICE" RECORDS

| | Page |
|--|---------------------|
| National and Patriotic Selections— | |
| RE284 Empire Day Messages | |
| (Special) H.M. King George and H.M. Queen Mary | 109 |
| RD887 Sportsmanship | |
| H.R.H. The Prince of Wales | 110 |
| National Anthem, The—See "God Save the King" | 109 |
| EA69 National Emblem—March— | |
| Pryor's Band | 108 |
| EA591 National game, The | |
| Sousa's Band | 109 |
| Nature Immense—See "Damnation de Faust" | 122 |
| Naughty Marietta—Musical Comedy | 157 |
| C1234 Naval Patrol Coldstream Gds. Bd. | 107 |
| C1582 Nazareth | Peter Dawson 62 |
| Neapolitan nights— | |
| By Victor Saloun Orch. | 98 |
| EA421 By Troubadours | 104 |
| Nearer, my God, to Thee— | |
| By McCormack (Tenor) | 40 |
| D278 By Edna Thornton (Contralto) | 72 |
| E139 By Westminster Cathedral Choir | 79 |
| B2950 By Westminster Central Hall Ch. | 79 |
| EB40 By Creatore's Band | 108 |
| Negro Spirituals— | |
| B2326 By P. Robeson | 70 |
| E436 By De Reszke Singers | 62 |
| "Nell Gwynn" dances | |
| B2987 New Symphony Orchestra | 91 |
| B3036 By New Symphony Orchestra | 91 |
| Nella calma—See "Romeo et Juliette" | 134 |
| Nella bionda—See "Don Giovanni" | 122 |
| Nemico della patria—See "Andrea Chenier" | 119 |
| Nero | 131 |
| B2458 Nessun Dorma—See "Turandot" | 137 |
| EA180 Nesting time | Jesse Crawford 81 |
| D1466 Neugierige, Der | Duhan 63 |
| D1083 Never weather beaten | |
| Westminster Choir | |
| B2955 Newcastle | Folk Dance Band 108 |
| B104 New Colonial March (Hall) | |
| Coldstream Guards Band | 106 |
| "New Moon" | 157 |
| New Orleans | 163 |
| New World Symphony—See Dvorak | 174 |
| B5117 Nice baby—Fox-Trot | |
| Savoy Havana Band | 103 |
| Nido di memorie, Un—See "Pagliacci" | 131 |
| D1124-6 "Nigger" Quartet (Dvorak) | |
| Budapest Quartet | 86 |
| DB620 Night | Chaliapin 207 |
| D1569-71 Nights in the gardens of Spain | |
| Symphony Orchestra | 95 |
| Night of love—Waltz— | |
| EA77 By Goodrich Orchestra | 100 |
| B1817 By De Groot's Orchestra | 100 |

| | Page |
|---|----------------------|
| EA503 Night of memories | |
| Shilkret's Orchestra | 104 |
| DA818 Nightfall at sea | J. Hislop 31 |
| D477 Nightingale. The | J. Lemmone 80 |
| B2469 Nightingales | 113 |
| B2470 Nightingales with B. Harrison | 113 |
| Nina (Pergolesi)— | |
| By Caruso | 10 |
| DA740 By Martinelli | 39 |
| Ninna, nanna—See "Mignon" | 130 |
| B3118 Ninette | McPherson (Organ) 83 |
| Nirvana (Stephen Adams)— | |
| By McCormack (Tenor) | 39 |
| C1343 By J. Turner | 72 |
| Niun mi tema—See "Otello" | 131 |
| EA60 No more worrying—Fox-Trot | |
| Whiteman's Orch. | 106 |
| EA387 No News | F. Crumit 114 |
| No, non chiuder—See "Germania" | 125 |
| "No, No, Nanette" | 157 |
| No, Pagliaccio non son!—See "Pagliacci" | 131 |
| B5691 Nobody but you | Shilkret's Orch. 104 |
| DA574 Noche Feliz | Caruso 10 |
| B2655 Nocturne (Bourne) | 84 |
| DB1029 Nocturne a Raguze | Paderewski 45 |
| E507 Nocturne No. 2 (Fetes) | |
| Philadelphia Orchestra | 92 |
| B2524 Nocturne, Op. 165 (Chaminade) | |
| U. Bourne | 84 |
| DB380 Nocturne in B Flat (Paderewski) | |
| Paderewski | 45 |
| DB910 Nocturne in C Sharp Minor (Tchaikovsky) | |
| R. Chemet | 13 |
| Nocturnes—See Chopin | 172 |
| DB980 Noel (Adams) | M. Offers 44 |
| B2169 Nola (Arndt) | Salon Orchestra 98 |
| EA285 Nola | The Revellers 117 |
| DB630 Non e ver (Tito Mattel) | |
| McCormack | 39 |
| Non imprecare umiliati—See "La Forza Del Destino" | 125 |
| Non Piangere Liu—See "Turandot" | 137 |
| Non piu andrai—See "Nozze di Figaro" | 131 |
| Non so piu cosa son—See "Nozze di Figaro" | 131 |
| Non t'amo piu— | |
| By Caruso | 206 |
| DA1008 By A. Pertile | 46 |
| Non ve l'avevo detto— | |
| "Madame Butterfly" | 130 |
| None but the weary heart— | |
| DA205 By Hempel | 31 |
| DB226 By Elman | 20 |
| B2857 By De Groot's Orchestra | 96 |
| E534 By Maria Olczewska | 69 |
| Norma | 131 |
| D1081 Norwegian Rustic March | |
| R.A.H. Orchestra | 93 |
| DE622 Not a little autumn rain | |
| Chaliapin | 207 |
| EA508 Not understood | W. Kings 110 |
| EA344 Nothin'—Fox-Trot | |
| Shilkret and His Orch. | 104 |

" HIS MASTER'S VOICE " RECORDS

| | Page |
|---|------|
| EA347 Nothin' on my mind—Fox-Trot Weems and His Orch. | 105 |
| Nothing but the truth .. | 163 |
| DB1002 Notturmo d'Amore .. B. Gigli | 27 |
| 7DB858 Novelette (Schumann) V. de Pachmann | 18 |
| B1911 November (Tchaikovsky) U. Bourne | 84 |
| DB541 November wind .. A. Moissi | 216 |
| EA604 Now I'm in love .. Arnheim's Orch. | 99 |
| E405 Now is the month of maying The English Singers | 63 |
| DB108 Now let us depart .. Chaliapin | 206 |
| Now sleeps the crimson petal— B2355 By B. Mummery 69 | |
| B2870 By D. Oldham 69 | |
| DA434 By K. Lunn 38 | |
| B2621 Now we are six .. M. Crawford | 60 |
| Nozze di Figaro 131 | |
| C1325 Nuit, La .. H. Goss-Custard | 82 |
| D1347 Nunc dimittis .. Three Choirs Festival | 78 |
| DA333 Nun me guardate .. De Lucia | 208 |
| DB226 Nur wer die Sehnsucht kennt (Tchaikovsky) .. Elman | 20 |
| E534 By Maria Olczewska 69 | |
| Nursery Favourites Re-told— See Children's Records .. 111 | |
| Nursery Records—See Children's Records 111 | |
| B2866 Nursery Rhymes. In two Parts Uncle George's Party | 112 |
| D1214-16 Nutcracker Suite (Tchaikovsky) Philadelphia Orch. | 92 |

O

For Records beginning with "O"
see also "Oh."

| | |
|--|-----|
| B2954 Oaken leaves .. Folk Dance Bd. | 108 |
| C1678 O Bone Jesu .. Westminster Abbey Spec. Ch. | 79 |
| DA457 O cease thy singing .. McCormack | 41 |
| C1337 O clap your hands .. York Minster Choir | 79 |
| O come, all ye faithful— B2196 By Whitaker-Wilson (Organ) .. 83 | |
| B2160 By St. Swithin's Choir 78 | |
| C1589 By Westminster Cen. Hall Ch. | 79 |
| O Columbina—See "Pagliacci" .. 131 | |
| C1398 O come everyone that thirsteth Temple Church Choir | 75 |
| DA993 O could I but express in song T. Chaliapin | 13 |
| O de' verd' anni miei—See "Ernani" 123 | |
| O Dieu! (Jewel Song)—See "Faust" 124 | |
| D1241 O Divina!—See "Turandot" .. 137 | |
| O Divine Redeemer— D1212 By F. Austral 57 | |
| 03425 By Dame Clara Butt 8 | |
| D279 O dry those tears .. Thornton | 72 |
| O Elsa—See "Lohengrin" .. 127 | |
| B2486 O flower of all the world .. W. Glynne | 64 |
| EA226 O dem golden slippers .. Dalhart-Robison | 114 |

| | |
|--|-----|
| EB30 O gentle presence .. Trinity Qt. | 72 |
| E397 O gladsome night .. Brit. Nat. Opera Chorus | 75 |
| C1467 O God, our help in ages past Philharmonic Choir | 77 |
| B2017 O good ale .. Goss and Quartet | 65 |
| DA676 O had I Jubel's lyre! .. F. Hempel | 31 |
| D810 O Hellines Sinnbild .. Demuth | 209 |
| O Isis— E78 By Robert Radford 70 | |
| E327 By Knupfer 213 | |
| C1625 O Isis and Osiris—See "Flauto Magico" 125 | |
| D1350 O Jesu help .. Three Choirs Festival | 78 |
| O Lis ona—See "Don Sebas- tiano" 123 | |
| O Lola—See "Cavalleria Rusti- cana" 121 | |
| C1337 O Lord increase my faith York Minster Choir | 79 |
| B2446 O Lord my God .. New College Chapel, Oxford | 77 |
| O love from thy power—See "Samson and Delilah" 134 | |
| O lovely night (Landon Ronald)— C1631 By E. Ackland 57 | |
| DB512 By Kirkby Lunn 38 | |
| DB350 By Dame Melba 42 | |
| B2395 By Glynne 64 | |
| E435 O love that will not let me go Choir of H.M. Chapels Royal | 76 |
| D306 O memory Allen-Lakin-Harrison | 57 |
| O Merveille—See "Faust" .. 124 | |
| O Mimi tu piu non torni—See "Boheme" 120 | |
| O mio babbino caro—See "Gianni Schicchi" 126 | |
| O mon fils—See "Le Prophete" .. 133 | |
| O monumento!—See "La Gio- conda" 124 | |
| DB456 O Na Byddai'n o Hyd .. Evan Williams | 56 |
| O night of love—See "Contes d'Hoffmann" 122 | |
| O nuit d'amour—See "Faust" .. 124 | |
| O Paradiso—See "Africana" .. 119 | |
| O patria mia!—See "Aida" .. 119 | |
| EA209 O promise me .. J. Crawford | 81 |
| O quanti occhi fisi—See "Madama Butterfly" 130 | |
| O rest in the Lord—See Mendel- ssohn ("Elijah") 181 | |
| O Salutaris Hostia— DA625 By Sistine Choir 52 | |
| DB923 By M. Journet 33 | |
| O santa medaglia—See "Faust" .. 124 | |
| B2543 O Saviour of the world .. Canterbury Cathedral Choir | 75 |
| B2940 O'Shallow Brown .. John Goss & Quartet | 65 |
| O soave fanciulla—See "Boheme" .. 120 | |
| O sole mio (Di Capua)— DA103 By Caruso 9 | |
| DA185 By de Gogorza 17 | |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|---|------|
| DA335 By de Lucia | 208 | Oh! for the wings of a dove— | |
| DA729 By T. Schipa | 50 | DB351 By Dame Melba (<i>Soprano</i>) .. | 42 |
| DB1247 By Giannini | 26 | C1329 By Temple Church Choir .. | 75 |
| DA903 By de Gogorza | 17 | C1329 By E. Lough | 67 |
| B2588 By De Groot's Trio | 87 | DA760 Oh! how I miss you to-night | |
| B2792 By James | 83 | J. McCormack | 41 |
| EA100 By Shilkret's Orchestra .. | 104 | D1493 Oh, how I weary, dearie | |
| O! sommo Carlo—See "Ernani" .. | 123 | H. Lauder | 116 |
| DB594 O song divine .. de Gogorza | 16 | DB1182 Oh, I am suffocating—See | |
| B2493 O sons and daughters | | "Boris" | 120 |
| Temple Church Choir | 75 | EB16 Oh, Kay!—Gems | 117 |
| O souverain! O juge! O pere!— | | Oh, Kay!—Musical Comedy .. | 157 |
| See "Cid" | 121 | E401 Oh, loveliness beyond compare | |
| O Star of Eve—See "Tann- | | (<i>Mozart</i>) | 60 |
| hauser" | 136 | EA430 Oh, Lucindy .. The Revellers | 117 |
| B2017 O sweet fa's the eve | | Oh mia Gilda!—See "Rigo- | |
| Gess & Quartet | 65 | letto" | 134 |
| O terra addio!—See "Aida" .. | 119 | B2236 Oh, Miss Hannah The Revellers | 117 |
| O that we two were maying— | | Oh, night of love (<i>Barcarolle</i>)— | |
| By Gluck and Homer | 28 | See "Contes d'Hoffmann" .. | 122 |
| B2434 By Lambelet-Lebish | 67 | Oh, rest in the Lord—See Men- | |
| B2740 By E. Ackland | 57 | delssohn ("Elijah") | 181 |
| O tu che in seno—See "Forza del | | B3033 Oh, rock me, Julie | |
| Destino" | 125 | Paul Robeson | 70 |
| DB1087 O tu Palermo—See "Vespi | | Oh, sleep! why dost thou leave | |
| Siciliani" | 138 | me?—See Handel ("Semele") | 178 |
| O vin "discaccia la tristezza— | | EA309 Oh, Susanna Dalhart-Robison | 114 |
| See "Hamlet" | 126 | Oh, thou that telleth good tid- | |
| O vin dissipe la tristesse—See | | ings—See Handel ("Messiah") | 178 |
| "Hamlet" | 126 | Oh tu, bell' astro—See "Tann- | |
| E450 O whistle and I'll come to you | | hauser" | 135 |
| E. Scotney | 71 | E401 Oh, voice of magic melody | |
| O worship the King— | | (<i>Mozart</i>) | 60 |
| B2543 By Canterbury Choir | 75 | Oh! you have no idea | |
| B3047 By Temple Church Choir .. | 75 | EA403 By Coon-Sanders Orchestra .. | 99 |
| EA340 O ya ya—Fox-Trot | | EA428 By J. Marvin | 116 |
| Whiteman and His Orchestra | 106 | DA1024 Ohie, Meneche .. D. Giannini | 26 |
| B138 Oakleigh Quick-step .. O. Oakley | 79 | D535 O-hi-o .. Harry Lauder | 115 |
| Oberon | 131 | DA328 Ol' Car'lina .. Galli-Curci | 25 |
| DB208 Occhi di fata .. M. Battistini | 5 | Ol' man river— | |
| D544 O'er the hills to Ardentenny | | B2858 By P. Dawson | 61 |
| Sir Harry Lauder | 115 | B5475 By J. Hylton's Orchestra .. | 101 |
| EB30 O'er waiting harp strings | | B2735 By Revellers | 117 |
| Trinity Quartet | 72 | B5471 By P. Whiteman's Orchestra .. | 106 |
| B2327 Officer of the day—March | | C1505 By Chorus and Whiteman's Or. | 106 |
| Pryor's Band | 108 | DA333 Oili, oila .. De Lucia | 208 |
| B2509 Off to Philadelphia .. P. Hemming | 66 | Old black Joe (<i>Stephen Foster</i>)— | |
| C1447 Offertoire sur deux Noels | | By Gluck (<i>Soprano</i>) | 28 |
| Prendergast | 83 | DB304 By Homer (<i>Contralto</i>) | 32 |
| EA613 Oh, baby, what a night | | DA493 By Zimbalist (<i>Violin</i>) | 56 |
| Murray-Scanlon | 114 | B835 Old comrades—March | |
| Oh' che volo d'augelli—See | | Coldstream Guards Band | 106 |
| "Pagliacci" | 131 | EA339 Old-fashioned locket .. Marvin | 116 |
| B3126 Oh, come, all ye faithful | | Old folks at home (<i>Foster</i>)— | |
| St. Margaret's Westminster Ch. | 78 | DA328 By Galli-Curci (<i>Soprano</i>) | 25 |
| Oh, could I but express in song | | DB348 By Dame Melba (<i>Soprano</i>) .. | 42 |
| (<i>L. Malashkin</i>)— | | 03054 By A. Patti | 217 |
| DB104 By Chaliapin | 13 | DA337 By Dame Melba (<i>Soprano</i>) .. | 215 |
| B2425 By Peter Dawson | 61 | B1506 By Vocal Quartet | 73 |
| Oh, de' verd' anni miei—See | | EA288 Old guitar and an old refrain | |
| "Ernani" | 123 | —Fox-Trot .. Kahn's Orch. | 101 |
| B3033 Oh! didn't it rain | | B1596 Old Jim's Christmas hymn | |
| Paul Robeson | 70 | P. Dawson | 61 |
| B5362 Oh, Doris, where do you live?— | | Old man sunshine— | |
| Fox-Trot .. Hylton's Orch. | 101 | EA422 By George Olsen's Orch. .. | 102 |
| DB457 Oh! dry those tears .. E. Williams | 56 | EA423 By J. Marvin | 115 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|------|--|---------------|
| B2956 Old mole, The Folk Dance Band | 108 | EA582 One in the world, The—Fox-Trot | 105 |
| C1644 Old Noll's jig Folk Dance Band | 108 | R. Vallee's Yankees | |
| EA413 Old pals are the best G. Austin | 113 | One kiss ("New Moon")— | |
| Old refrain, The— | | EA632 Waltz—By Troubadours | 104 |
| DA286 By McCormack (Tenor) | 40 | B3037 By L. Davies | 60 |
| DA269 By Kreisler (Violin) | 34 | B3045 By R. Foort (Organ) | 82 |
| B1630 Old rustic bridge by the mill, The | 61 | EA207 One sweet letter from you | |
| P. Dawson | | G Austin | 113 |
| C1618 Old Scotch melody L. Kennedy | 80 | DB1140 One lives but once | |
| B2368 Old Spanish song (Aubert) | | Rachmaninoff | 48 |
| De Groot and Picc. Orch. | 96 | EA437 One step to Heaven | |
| C1479 Old superb, The P. Dawson | 62 | Busse Orchestra | 99 |
| B2471 Old sweet song | | EA200 One summer night—Fox-Trot | |
| V. Lambelet—D. Lebish | 67 | Kahn's Orchestra | 101 |
| B2937 Old sweet song, The (Caprice Viennois) | | EA604 One sweet kiss Arnheim's Orch. | 99 |
| W. Melville—D Oldham | 69 | One-two-three— | |
| C1681 Old time songs. In two Parts | | B1068 By Hawaiians | 81 |
| J. Hylton and Orchestra | 101 | EA24 By Ferera—Franchini | 81 |
| AM215 Omar rabbi elosor J. Rosenblatt | 74 | B2507 One way street De Groot's Or. | 96 |
| Ombra mai fu—Largo—See Handel | 179 | Only a rose— | |
| On l'appelle Manon—See "Manon" | 128 | B2426 By C. Thomson | 72 |
| DA273 On Miami shore—Waltz | | B2491 By R. Foort | 82 |
| F. Kreisler | 34 | B2570 By Oldham—Melville | 69 |
| B2326 On ma journey P. Robeson | 70 | B2284 Only for you De Groot's Orch. | 96 |
| 03063 On parting A. Patti | 217 | EA313 Ooh! maybe it's you | |
| On the airy ocean—See "Demon" | 122 | Whiteman's Orchestra | 106 |
| EA620 On the Alamo—Fox-Trot | | Onward, Christian soldiers— | |
| R. Vallee and His Orch. | 104 | EA435 By Choir of H.M. Chapels Royal | 76 |
| EA423 On the banks of Allan Water | | EB40 By Creature's Band | 106 |
| E. Thornton | 72 | DB449 Open the gates of the temple | |
| B1068 On the beach at Waikiki | | E. Williams | 56 |
| The Hawaiians | 81 | ED10 By R. Crooks | 60 |
| B2153 On the campus Goldman's Band | 108 | Or sai chi l'onore—See "Don Giovanni" | 122 |
| E533 On the day I get leave | | B3015 Or son sei mesi—See "Fanciulla Del West" | 124 |
| J. Brownlee | 59 | Ora e per sempre addio—See "Otello" | 131 |
| B1380 On the field of glory | | Ora stammi a sentir—See "Tosca" | 136 |
| Coltham and Dawson | 60 | B1372 Oranges and lemons—Folk Dance | 106 |
| EA82 On the Riviera—Fox-Trot | | Black Diamonds Band | |
| International Novelty Orch. | 101 | Oratoria records—See Handel, Mendelssohn and Rossini | 178, 181, 185 |
| EA560 On the top of the world alone | | D830 Oremus pro pontefice Chorus | 211 |
| M. Chevalier | 114 | Orfeo ed Euridice | 131 |
| On wings of song— | | D1619 Organ Prelude and Fugue (A Minor) (Bach) | 85 |
| By J. Heifetz | 30 | M. Levitzki | |
| C1439 By Hambourg | 85 | B2784 Orientale (Glazounov) | 87 |
| D1283 By T. Davies | 60 | Virtuoso Quartet | |
| On with the motley ("Pagliacci") | 131 | DA1010 Orientale (Cui) | 20 |
| On with the show | 163 | Orpheus—See "Orfeo ed Euridice" | 131 |
| Onaway, awake, beloved— | | C1262 Orpheus aux Enfers (Offenbach) | |
| By H. Dearth | 62 | De Groot and Picc. Or. | 97 |
| B2561 By P. Dawson | 61 | Otello | 131 |
| B2461 One alone ("Desert Song") | | Ou va la jeune hindoue?—See "Lakme" | 127 |
| G. Baker | 58 | D284 Ould John Braddlem C. Tree | 72 |
| B2694 One little hour J. Turner | 72 | | |
| EA565 One that I love loves me, The | | | |
| R. Vallee's Yankees | 105 | | |
| EA528 One for all—All for one—Fox-Trot | | | |
| Shilkret's Orch. | 104 | | |

" HIS MASTER'S VOICE " RECORDS

| | Page |
|-------------------------------------|------|
| Our dancing daughters .. | 163 |
| B2532 Our district visitor W. Wynne | 118 |
| Out of the dawn— | |
| EA398 By Shilkret's Orchestra .. | 104 |
| EA418 By J. Crawford .. | 81 |
| EA440 Out in the new mown hay | |
| A. Penn | 117 |
| EA611 Out where the moonbeams | |
| Olsen's Orchestra | 102 |
| EA596 Outside—F.T. Aaronson's Com. | 99 |
| B2743 Outward bound P. Dawson | 61 |
| B3085 Over the garden wall. In two | |
| Parts J. Henry | 115 |
| Over there— | |
| DA121 By E. Caruso .. | 10 |
| EB33 By Male Chorus .. | 77 |
| C1369 Overture 1812 | |
| Coldstream Guards Band | 107 |
| See also Tchaikovsky .. | 199 |
| ES7 Ovinu Malkeinu .. | |
| J. and L. Rosenblatt | 74 |

P

| | |
|-------------------------------------|-----|
| Pace mio dio—See "Forza del | |
| Destino .. | 125 |
| DA636 Padriac the fiddler | |
| McCormack & Kreisler | 40 |
| Pagan love song— | |
| EA558 By The Troubadours .. | 104 |
| EA633 By Salon Orchestra .. | 98 |
| Pagliacci .. | 131 |
| B5159 Palace of dreams—Fox-Trot | |
| Hylton's Orchestra | 101 |
| Pale moon— | |
| B2355 By Mummery .. | 69 |
| EA399 By National Cavaliers .. | 62 |
| Palestrina .. | 183 |
| Palms, The (Faure)— | |
| B2271 By P. Dawson .. | 61 |
| DB984 By J. McCormack .. | 39 |
| B2099 Pal of my cradle days—Waltz | |
| Whiteman's Orch. | 106 |
| Paloma, La (Yradier)— | |
| B186 By de Gogorza .. | 16 |
| DA699 By Granforte .. | 29 |
| DA782 By De Gogorza .. | 17 |
| EA190 By J. Crawford (Organ) | 81 |
| DA1002 By Galli-Curci .. | 25 |
| EA100 Paloma, La—Fox-Trot | |
| Shilkret's Orchestra | 103 |
| EA595 Pals forever The Melody Three | 117 |
| B1817 Panama twilight—Waltz | |
| De Groot's Orchestra | 100 |
| Panis Angelicus— | |
| DB962 By G. Ljungberg .. | 37 |
| DB1095 By J. McCormack .. | 39 |
| B1037 Papillons Una Bourne | 84 |
| B1325 Parade of the wooden soldiers | |
| Mayfair Orchestra | 97 |

| | Page |
|---|------|
| B805 Paradise for two ("Maid of the | |
| Mountains") Leigh and Dawson | 62 |
| EA550 Paradise Isle M. Downey | 62 |
| DA711 Parigi, o cara—See "Traviata" | 136 |
| Parla! (Valse cantabile) (Arditi) | |
| Parla! (Valse cantabile) (Arditi) | |
| DB298 By Hempel (Soprano) .. | 31 |
| DA928 By Galli-Curci .. | 25 |
| Parlate d'amor, Le—See "Faust" | 124 |
| Parle moi de ma mere See | |
| "Carmen" .. | 121 |
| Parmi veder le lagrime—See | |
| "Rigoletto" .. | 133 |
| Parsifal .. | 132 |
| Parson's farewell— | |
| B1189 By Victor Military Band .. | 109 |
| B2956 By Folk Dance Band .. | 108 |
| Parted (Tosti)— | |
| C1702 By E. Ackland (Contralto) .. | 57 |
| B2920 By De Groot & T. Casey .. | 88 |
| C1076 By Sydney Coltham (Tenor) .. | 59 |
| DA291 By McCormack (Tenor) .. | 40 |
| C829 By De Groot & Piccadilly Orch. | 96 |
| DA118 By Caruso (Tenor) .. | 206 |
| Partida, La (Alvarez)— | |
| DB639 By Caruso (Tenor) .. | 9 |
| DB186 By de Gogorza (Baritone) .. | 16 |
| DB995 Partita in G minor (Bach) | |
| "Adagio" F. Kreisler | 35 |
| C1501 Pas des cymbales | |
| Coldstream Guards Band | 107 |
| Passing by (Purcell)— | |
| DA154 By Julia Culp (Contralto) .. | 15 |
| E483 By J. Brownlee .. | 59 |
| EA264 Pastafazoola Happiness Boys | 115 |
| B2987 Pastoral dance "Nell Gwynne" | |
| New Symphony Orchestra | 91 |
| C777 Pastoral song, The H. Weldon | 118 |
| D1473-7 Pastoral Symphony | |
| Vienna Phil. Orchestra | 96 |
| D1145 Pastorale (Franck) M. Dupre | 82 |
| ES6 Pastuchel J. Rosenblatt | 74 |
| DA609 Pathetic Study (Scriabine) Cortot | 15 |
| D1188-9 Pathetique Sonata (Beethoven) | 169 |
| D1190-4 Pathetique Symphony (Tchai- | |
| kovsky)—See Symph. Orchestra | 95 |
| Patience (Sullivan) .. | 142 |
| D1113 Patrem Omnipotentem—See | |
| Mass in B Minor .. | 167 |
| D1467 Pausa (Schubert) Duhan | 63 |
| B2413 Pavane (Couperin) C. Sharpe | 80 |
| B143 Peal of church bells | |
| Borland and Chapman | 79 |
| Pecheurs de Perles .. | 132 |
| C1298-99 Peer Gynt suite (Grieg) | |
| R. Opera House Orchestra | 93 |
| C1571-72 Peer Gynt suite No. 2 (Grieg) | |
| New Symphony Orch. | 98 |
| Peggy Ann—Musical Comedy .. | 157 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|---|------|--|------|
| Per me giunto—See "Don Carlos" | 122 | B2210 Pink Lady—Musical Comedy .. | 157 |
| Per me ora fatale—See "Trovatore" | 137 | Piper of Dundee A. MacGregor .. | 67 |
| DB119 Perche (<i>Pennino</i>) Enrico Caruso | 9 | Pique Dame (<i>Tchaikovsky</i>) .. | 132 |
| EA450 Pere de la victoire Garde Republicaine | 108 | C1594 Pique Dame—Overture (<i>Suppe</i>) Coldstream Guards Band | 107 |
| EA629 Perhaps R. Vallee & His Yankees | 105 | D1434 Pirate, The Lauder | 111 |
| DA232 Perfect day, A (<i>C. Jacobs-Bond</i>)—By Gluck (<i>Soprano</i>) .. | 28 | B1815 Pirate song, The P. Dawson | 66 |
| DA385 By Evan Williams (<i>Tenor</i>) .. | 56 | "Pirates of Penzance, The"—See under "Gilbert & Sullivan" | 142 |
| B871 By G. Morgan .. | 80 | AS40 Pixie fiddler Auntie Agnes | 112 |
| EA29 By Victor Salon Trio .. | 88 | B2818 Pizzicato M. Hambourg | 85 |
| B2964 By Essie Ackland .. | 57 | DB124 Plaisir d'amour Calve | 205 |
| D1308 Perfect fool (<i>Holst</i>) Symphony Orchestra | 95 | D1308 Planets (<i>Holst</i>)—"Mercury" Symphony Orchestra | 95 |
| Perle du Bresil .. | 132 | D1129 Planets (<i>Holst</i>)—"Jupiter" Symphony Orchestra | 95 |
| DM117 Per valli Melba-Gilbert | 216 | C1585 Plantation songs. 2 parts P. Robeson | 71 |
| B5052 Perfumes of the past—Waltz Savoy Orpheans | 103 | E427 Playera (<i>Granados</i>) Moiseivitch | 85 |
| EA397 Persian rug Louisiana Sugar Babes | 101 | B2805-9 Playways .. | 110 |
| DA788 Persian song (<i>Glinka</i>) E. Zimbalist | 56 | EA282 Playground in the sky J. Smith | 118 |
| B2754 Persiflage New Lt. Sym. Orch. | 98 | EA609 Ploddin' along Revellers | 117 |
| Petite suite de concert—C1218 By De Groot's Picc. Orchestra .. | 97 | B2638 Pluck this little flower J. Turner | 72 |
| C1233 By De Groot's Picc. Orchestra .. | 97 | DB945 Plus que len e, La (<i>Debussy</i>) Heifetz | 30 |
| E310 By Cedric Sharpe (<i>Cello</i>) .. | 80 | Poem (<i>Fibich</i>)—By R. Foort (<i>Organ</i>) .. | 82 |
| D1521-24 "Petrouchka"—Ballet Music—See London Sym. Orchestra .. | 90 | B2938 By M. Hayward (<i>Violin</i>) .. | 88 |
| Peu d'amour, Un—See "A little Love a Little Kiss" .. | 98 | DA419 Poem (<i>Fibich-Kubelik</i>) R. Chemet | 13 |
| E326 Phedre (<i>Racine</i>) S. Bernhardt | 205 | Poet and Peasant overture—C1315 By Coldstream Guards Band .. | 107 |
| EA124 Philadelphia march Pryor's Bd. | 108 | C1394 By Berlin Orchestra .. | 94 |
| B2957 Phoenix, The Folk Dance Band | 108 | B3013 Pokee-okee-oh L. Henry | 115 |
| B2395 Phyllida (<i>Fisher</i>) W. Glynn | 64 | Policeman's holiday—One Step C192 By Coldstream Guards Band | 107 |
| DA205 Phyllis has such charming graces Frieda Hempel | 31 | B2924 By Coldstream Guards Band | 107 |
| B2305-6 Physical culture records A. Wallace Jones | 113 | DB845 Polichinelle S. Rachmaninoff | 48 |
| Piangi! piangi fanciulla—See "Rigoletto" | 133 | DA277 Polichinelle serenade Kreisler | 34 |
| EA602 Piccolo Pete Weems' Orch. | 105 | B2492 Polish Dance (<i>Scharwenka</i>)—Bourne | 84 |
| B153 Piccolo, piccolo, tsin, tsin, tsin (<i>Whistling</i>) C. Capper | 113 | B2221 Politeness Geo. Baker | 58 |
| EA459 Pickin' cotton—Fox-Trot Olsen's Music | 102 | EA267 Polly—Fox-Trot Confrey and His Orchestra | 99 |
| B1370 Picking up sticks (Folk Dance) Black Diamonds Band | 106 | B3082 Polly wolly doodle S. Robertson | 70 |
| D1115 Piece Heroique M. Dupre (<i>Organ</i>) | 82 | Polonaise—See Chopin .. | 172 |
| B2240 Pierette (<i>Chaminade</i>) U. Bourne | 84 | D1625 Polonaise (<i>Liszt</i>) State Opera Orchestra, Berlin | 94 |
| DB673 Pierrot serenade J. Kubelik | 36 | D1102 Pomp and circumstance march See Royal Albert Hall Orchestra | 93 |
| DB134 Pieta, signore! E. Caruso | 9 | C1410 Poor man's garden E. Ackland | 57 |
| Pif, paf pouf—See "Huguenots" .. | 127 | D1681 Poor wand'ring one—See under Gilbert and Sullivan—"Pirates of Penzance" .. | 142 |
| EB38 Pigtail of Li Fang Fu W. Kings | 110 | C1645 Pop goes the weasel Folk Dance Band | 108 |
| Pilgrims' Chorus ("Tannhauser") | 135 | B2367 Popular jocular Dr. Brown C. Penrose | 112 |
| C1277 Pilgrim's song of hope Meale | 83 | EB33 Popular songs of Yesterday Troubadours | 104 |
| Pimen's monologue—See "Boris Godounov" | 120 | B2178 Por ti—Tango Valardi Band | 105 |
| DA119 Pimpinella Caruso | 10 | B2917 Port of many ships R Falkner | 63 |
| "Pinafore" ("H.M.S.") .. | 140 | | |

"HIS MASTER'S VOICE" RECORDS

| | Page |
|--|----------|
| D1623 Portobello Lass Sir H. Lauder | 116 |
| E460 Post, Die (<i>Schubert</i>) Gerhard | 64 |
| Post horn galop (<i>Koenig</i>)— | |
| C159 By Meny's Orchestra .. | 102 |
| C1576 By New Mayfair Orch. .. | 98 |
| B2626 Potpourri V. & E. Stanton | 118 |
| B2113 Potpourri—English as she is not spoken Stanton Bros. | 118 |
| C1544 Potpourri of waltzes M. Weber's Orchestra | 99 |
| DA111 Pourquoi (<i>Tchaikovsky</i>) Caruso | 10 |
| DB629 Pourquoi donc Chaliapin | 207 |
| Pourquoi me reveiller?—See "Werther" .. | 138 |
| DA118 Pour un baiser .. | 206 |
| DA713 Povero pulcinella B. Gigli | 27 |
| DB669 Praeludium (<i>Bach</i>) F. Kreisler | 34 |
| B2618 Praeludium (<i>Jarnefeld</i>) Covent Garden Orchestra | 94 |
| B3047 Praise my soul Temple Church Choir | 75 |
| C1436 Praise the Lord Temple Church Choir | 75 |
| C1258 Prayer and cradle song (<i>Gulimant</i>) H. Dawson (<i>Organ</i>) | 82 |
| EB1 Prayer of Thanksgiving Ass. Glee Clubs of America | 74 |
| EA114 Precious Jack Smith | 118 |
| Precious little thing called love Fox-Trot— | |
| EA507 By Olsen's Music .. | 102 |
| EA527 By Marvin-Smale .. | 117 |
| EA536 By J. Crawford .. | 81 |
| D1053 Prelude and allemande (<i>Bach</i>) H. Samuels | 86 |
| E183 Prelude (<i>Bach</i>) Sarasate | 220 |
| DB957-960 Preludes (<i>Chopin</i>) A. Cortot | 14 |
| D1402 Prelude in G Major (<i>Bach</i>) M. Dupre | 82 |
| D1464 Prelude in E Flat (<i>Bach</i>) Philadelphia Orchestra | 92 |
| C1319 Prelude ("L'Arlesienne") Royal Opera Orchestra | 94 |
| D1128 Prelude L'Apres-Midi d'un Faune (<i>Debussy</i>) Royal Albert Hall Orch. | 93 |
| D1088 Prelude to "Rhinegold" Symphony Orchestra | 95 |
| D863 Prelude and Fugue in B Flat (<i>Bach</i>) H. Samuel | 86 |
| C1532 Prelude and Fugue in E Minor (<i>Bach</i>) Dr. Schweitzer | 83 |
| E424 Prelude (<i>Bach</i>) Goss-Custard | 83 |
| Prelude—See under Chopin and Rachmaninoff .. | 173, 184 |
| D1616-17 Preludes, Les (<i>Liszt</i>) London Symphony Orch. | 91 |
| Pres des remparts de Seville—See "Carmen" .. | 121 |
| Presago il core ("Morir si pur")—See "Aida" .. | 119 |
| B2893 Presenting Dad. In Two Parts J. Coogan | 109 |
| Presto, presto andiam—See "Marta" .. | 128 |
| EA605 Pretending Vallee's Yankees | 105 |
| Prete-noi ton aide—See "Reine de Saba" .. | 133 |

| | Page |
|---|------|
| EA56 Pretty little baby J. Smith | 118 |
| EA88 Pretty little dear F. Crumit | 114 |
| Pretty mocking bird— | |
| DB798 By Galli-Curci .. | 25 |
| C1377 By M. Bennett .. | 58 |
| E145 Priere (<i>Squire</i>) Cedric Sharpe | 80 |
| EA424 Pride of the Wolverines Sousa's Band | 109 |
| B2324 Pride of Tipperary P. Dawson | 61 |
| D833 Primo responsorio Chorus | 211 |
| Prince Igor .. | 132 |
| DA834 Princessita .. | 50 |
| Princess Charming—Musical Comedy .. | 157 |
| Princess Flavia—Musical Comedy .. | 157 |
| "Princess Ida"—See page .. | 143 |
| Printemps qui commence—See "Samson et Dalila" .. | 134 |
| D808 Prinz Eugen Knupfer | 213 |
| Prison scene—See "Faust" .. | 124 |
| DA805 Prison song ("Carceleras") A. Galli-Curci | 25 |
| Prize song—See "Meistersinger" .. | 129 |
| Procession La (<i>Franck</i>)— | |
| DB145 By Caruso .. | 9 |
| DB1095 By J. McCormack .. | 39 |
| Prologue—See "Mefistofele" .. | 129 |
| D1163 Prometheus Overture (<i>Beethoven</i>) Symphony Orchestra | 95 |
| DB519 Prometheus A. Moissi | 216 |
| Pronta io son—See "Don Pasquale" .. | 123 |
| DB1103 Prophet, The (<i>Rimsky-Korsakoff</i>) Chaliapin | 13 |
| Prophete .. | 133 |
| EA273 Prudy—Fox-Trot Confrey and His Orch. | 99 |
| B978 Psalms R. Maccloud | 77 |
| B815 Pua Carnation Louise & Ferera | 81 |
| Puce gentille—See "Damnation of Faust" .. | 122 |
| DB1216 Puck (<i>Grieg</i>) Heifetz | 30 |
| B1433 Punjaub March (<i>Payne</i>) Coldstream Guards Band | 106 |
| 03052 Pur dicesti A. Patti | 217 |
| Pura siccome un angelo—See "Traviata" .. | 136 |
| Purcell, Henry .. | 183 |
| Puritani .. | 133 |

Q

| | |
|--|-----|
| Qual volutta, trascorrere—See "Lombardi" .. | 127 |
| 2-5535 Quality of mercy Ellen Terry | 222 |
| Quand' ero paggio—See "Falstaff" .. | 124 |
| Quand du seigneur—See "Faust" .. | 124 |
| Quand la flamme de l'amour ("Jolie Fille de Perth") .. | 127 |
| Quand nos jours—See "Herodiade" .. | 126 |
| Quando amor m'accende—See "Africana" .. | 119 |
| Quando a te lieta—See "Faust" .. | 124 |
| Quando m'en vo—See "Boheme"—Waltz .. | 120 |

"HIS MASTER'S VOICE" RECORDS

| | Page |
|--|------|
| Quando nascesti tu—See "Schiamo" .. | 135 |
| Quando rapita—See "Lucia de Lammermoor" .. | 138 |
| Quando narravi ("Otello") .. | 131 |
| Quanto e bella ("Elisir d'Amore") .. | 123 |
| Quartet—See under Arensky, Beethoven, Debussy, Dittersdorf, Dvorak, Haydn, Mozart, Schubert, Schumann, Smetana and Tchaikovsky | |
| Quartet—See Verdi, "Rigoletto" .. | 133 |
| C427 Quatrieme valse Una Bourne .. | 84 |
| Que dirai-je alors au seigneur? —See Church Scene, "Faust" .. | 124 |
| Que-voulez-vous, messieurs? —"Faust" .. | 124 |
| E168 Queen among the heather Harry Lauder .. | 115 |
| Queen High .. | 157 |
| Queen of Sheba .. | 133 |
| C1117 Queen of the earth P. Dawson .. | 62 |
| Questa o quella—See "Rigoletto" .. | 133 |
| E415 Question, The Goss-Custard .. | 82 |
| DA431 Quireme Mucho Schipa .. | 50 |
| DB1191-4 Quintet in E Flat (Schumann) Gabrilowitsch & Flonzaley Qt. .. | 24 |
| DB1099-1102 Quintet in F Minor (C. Franck) Cortot & Int. Quartet .. | 15 |
| DB970-4 Quintet in F Minor (Brahms)—See Bauer and Flonzaley Quartet | 6 |
| Qui sdego—See "Flauto Magico" .. | 125 |
| Qui Tollis—See Bach .. | 167 |
| <h2>R</h2> | |
| Rachel! quand du Seigneur—See "La Juive" .. | 127 |
| ES8 Rachim Noo. Tiel I and 2 J. Rosenblatt .. | 74 |
| Rachmaninoff .. | 184 |
| EA401 Rag doll Arden-Ohman Orch. .. | 99 |
| Rain—Fox-Trot— | |
| EA299 By Renard's Orchestra .. | 102 |
| EA307 By Marvin-Smale .. | 117 |
| Rainbow Man, The .. | 163 |
| B2895 Rainbow Trout (Scott) C. Scott .. | 86 |
| DB858 "Raindrop" Prelude (Chopin) V. de Pachmann .. | 18 |
| B1903 "Rakish Paddy" Medley L. Walsh (Ir. Bagpipes) .. | 86 |
| Rakoczy March (Liszt)— | |
| C1439 By Hambourg .. | 85 |
| ED7 By Philadelphia Orchestra .. | 92 |
| B4573 By G. Maier & L. Pattison .. | 85 |
| Rameux, Les (Faure)— | |
| DB132 By Caruso (Tenor) .. | 9 |
| DB591 By Plancon (Bass) .. | 46 |
| DB923 By Journet .. | 33 |
| Ramona— | |
| EA322 By Whiteman's Orch. .. | 106 |
| EA341 By G. Austin .. | 113 |
| EA399 By D. del Rio .. | 62 |
| Raphael .. | 133 |
| EA557 Raquel E. McEnelly's Orch. .. | 102 |
| Ravel .. | 184 |
| C1440 Raymond Overture Coldstream Guards Band .. | 107 |

| | Page |
|--|------|
| EA599 Reaching for someone—F.T. Olsen's Orchestra .. | 102 |
| EA378 Ready for the river Coon-Sanders Orch. .. | 99 |
| Redel cielo—See "Profeta" .. | 133 |
| Re Pastore .. | 133 |
| Recitations—See page .. | 110 |
| Recondita armonia—See "Tosca" .. | 136 |
| Red Dance .. | 163 |
| EA187 Red lips kiss my blues away—Fox-Trot Dornberger's Orch. .. | 100 |
| EA551 Redskin Helen Clark .. | 59 |
| B980 Reel of Tulloch Bagpipes .. | 86 |
| Regnava nel silenzio—See "Lucia di Lammermoor" .. | 128 |
| DB128 Regiment de Sambre et Meuse, Le Caruso .. | 9 |
| Reine de Saba .. | 133 |
| DA576 Remember the rose McCormack .. | 40 |
| C1230 Reminiscences of Scotland Royal Air Force Band .. | 109 |
| D1447 Request (Franz) J. Brownlee .. | 59 |
| E449 Request, A W. Widdop .. | 73 |
| Requiem Aeternam—See "Requiem Mass" .. | 183 |
| Requiem (Verdi) .. | 191 |
| Requiem Mass (Mozart) .. | 183 |
| Rest (Ombrax mai fu)—See Handel ("Xerxes") .. | 178 |
| DA395 Return of Spring E. Williams .. | 56 |
| Return victorious!—See "Aida" .. | 119 |
| Reve Angelique | |
| DB832 By Harold Bauer .. | 6 |
| B2928 By Goss-Custard .. | 82 |
| EA447 Revenge Troubadours .. | 104 |
| C1376 Reverie (Lemare) W. Alcock .. | 81 |
| DB705 Reverie a Blidah Saint-Saens .. | 185 |
| DB928 Revolutionary Etude (Chopin) Backhaus .. | 4 |
| Revolutionary scene—See "Boris Godounov" .. | 120 |
| Rhapsodie Hongroise—See Liszt .. | 180 |
| Rhapsody—See Liszt .. | 180 |
| D1648 Rhapsody in E Flat (Brahms) Moiseivitch .. | 85 |
| C1395 Rhapsody in blue Gershwin .. | 84 |
| Rhinegold .. | 133 |
| B5207 Rhythm is the thing—Fox-Trot Hylton's Orchestra .. | 101 |
| B4579 Rhythm Medley, Nos. I. & II. (Educational) Victor Mil. Band .. | 109 |
| C1072 Ribbon Dance, The—Folk Dance Black Diamonds Band .. | 106 |
| DB942 Ridda e fuga infernale—See Chaliapin .. | 13 |
| D1088 Ride of the Valkyries Symphony Orchestra .. | 95 |
| EA603 Riders of the flag Sousa's Band .. | 109 |
| Rienzi .. | 133 |
| B2463 Riff song R. Foort .. | 82 |
| Rigoletto .. | 133 |
| DB1105 Rigoletto Paraphrase Cortot .. | 14 |
| Rimsky-Korsakoff .. | 184 |
| Rinaldo .. | 134 |
| E137 Ring out with Jocund Chime Westminster Abbey Choir .. | 79 |
| B2646 Rio Grande J. Goss and Qt. .. | 65 |
| Rio Rita—Musical Comedy .. | 158 |

" HIS MASTER'S VOICE " RECORDS

Page

| | | |
|---------------|-----------------------------------|-----------------------------|
| EA315 | Rio Rita—Fox-Trot | |
| | Shilkret's Orchestra | 104 |
| | Rio Rita (Film) | 164 |
| | Ritorna vincitor!—See "Aida" | 119 |
| | Rivedra nell'estasi, La—See | |
| | "Ballo in Maschera" | 119 |
| | Rivedrai le foreste—See "Aida" | 119 |
| EA524 | Road to Vicksburg | F. Crumit 114 |
| | Road to the Isles, The— | |
| B1366 | By Alexander MacGregor | 67 |
| D1085 | By Sir Harry Lauder | 116 |
| B2671 | Roadside fire | S. Robertson 70 |
| EA233 | Roam on, my little Gypsy | Weems' Orchestra 105 |
| D1277 | Roaming in the gloaming | Lauder 116 |
| B2481 | Roast beef of old England | Hastings 115 |
| | Robert le Diable | 134 |
| 03059 | Robin Adair (Josef Cantor) | A. Patti 217 |
| | Rock of Ages (Hastings)— | |
| DA452 | By Guck and Homer | 28 |
| B2693 | By Chapels Royal Choir | 76 |
| | Rocked in the cradle of the deep | |
| B1479 | By Peter Dawson | 61 |
| E497 | By Robert Radford | 70 |
| B2291 | Rococo | C. Sharpe 80 |
| | Roi d'Ys | 134 |
| EA41 | Roll'em girls | B. Murray 118 |
| B3023 | Rolling down to Rio | Peter Dawson 61 |
| D1213 | Rolling in foaming billows | R. Radford 70 |
| ES12 | Rom w'nisso | J. Rosenblatt 74 |
| B858 | Romance (Rubinstein) | H. Sealy 89 |
| DB709 | Romance (Bourget) | Melba 215 |
| B2462 | Romance (Desert Song) | K. Hilliard 58 |
| DB904 | Romance in F (Beethoven) | J. Thibaud 54 |
| C1345 | Romanza | R. Goss-Custard 83 |
| D1445 | Romanza andaluz | Morini 89 |
| | Ronald, Sir Landon | 184 |
| | Romeo et Juliette | 134 |
| DB290 | Ronde des lutins, La (Bazzini) | J. Heifetz 30 |
| | Rondino (on a theme by Beethoven) | |
| DA203 | By Elman (Violin) | 20 |
| DA1044 | By Kreisler (Violin) | 35 |
| EC5 | By Morini | 89 |
| DB1047 | Rondo (Schubert) | J. Heifetz 30 |
| B2492 | Rondo alla turca | Bourne 84 |
| D1205 | Rondo in C major, No. 72 | (Haydn) Virtuoso Quartet 87 |
| DB292 | Rondo in G major | J. Heifetz 30 |
| | Room for the factotum—See | |
| | "Barber of Seville" | 120 |
| | Room with a view— | |
| B2719 | By Noel Coward | 60 |
| C1577 | By Hylton's Orchestra | 101 |
| EA471 | By Rhythm Band | 102 |
| | "Rosamunde"—See Schubert | 187 |
| D1462 | Rosamunde (Schubert) | Gerhardt 64 |

Page

| | | |
|--------------|---------------------------------|--------------------------------|
| | Rosary, The (Nevin)— | |
| DA314 | By McCormack (Tenor) | 40 |
| E88 | By Edna Thornton (Contralto) | 72 |
| DA269 | By Kreisler (Violin) | 34 |
| B2817 | By W. Glynne | 64 |
| B2964 | By Essie Ackland | 57 |
| DA881 | Rose for every heart | |
| DA110 | Rose in the bud | J. McCormack 41 |
| | Rose Marie | Werrenrath 55 |
| EA505 | Rosemary | M. Downey 62 |
| B5307 | Rose of dear old England—F.T. | |
| | Savoy Havana Band | 103 |
| B1646 | Rose of my heart | S. Coltham 59 |
| D1461 | Rosenband (Schubert) | Gerhardt 64 |
| | Rosenkavalier | 134 |
| E483 | Roses of Picardy | J. Crawford 81 |
| D1452 | Roses of the south—Waltz | Chicago Orch. 89 |
| | Roses of yesterday— | |
| EA432 | By Waring's Pennsylvanians | 105 |
| EA443 | By J. Crawford | 81 |
| | Rosette— | |
| EA405 | By J. Crawford | 81 |
| EA408 | By Goldkette's Orchestra | 100 |
| DB768 | Rosignols amoureux | A. Gluck 28 |
| | Rossini | 185 |
| B4582 | Round and round the village | (Hofer) Sousa's Band 109 |
| C1223 | Round the world medley | Savoy Orpheans 103 |
| | Roussalka | 134 |
| | Rovine son queste, Le—See | |
| | "Roberto il Diavolo" | 134 |
| B1825 | Row well, my boatie | Mentiplay and Thomson 68 |
| B1824 | Rowan Tree | C. Mentiplay 68 |
| | Rubinstein | 185 |
| | "Ruddigore"—See page | 144 |
| B1189 | Ruffy tufty | Victor Military Bd. 109 |
| B2958 | Ruf Folk Dance Band | 108 |
| | Ruins of Athens—See Beethoven | 168 |
| E106 | Rule Britannia | Coldstream Gds. 106 |
| B2'66 | Run with the Darktown hunt | Scott and Whaley 118 |
| B2630 | Rupert the ridiculous rabbit | B. Grey etc. 112 |
| D1217 | Rush hour in Hong Kong | B. Moisevitch 85 |
| D1214 | Ryussian dance | Philadelphia Or. 92 |
| ED8 | Russian folk song | Morini 89 |
| | Russian Lullaby— | |
| EA188 | By F. Baur | 58 |
| EA217 | By J. Crawford | 81 |
| | Russian Songs | 73 |
| | Rustle of spring (Sinding)— | |
| B2141 | By Una Bourne | 84 |
| D1303 | By Scharrer | 86 |
| C1630 | By M. Weber's Orchestra | 99 |
| D166 | Ruy Blas—Overture (Mendelssohn) | Royal Albert Hall Orchestra 93 |
| C1216 | R'zei adonoi elohan i | M. Hershman 74 |

S

| | | |
|--------------|----------------------------|---------------|
| | Sachs' Panegyric on German | |
| | Art ("Mastersinger") | 129 |
| EA623 | Sacred hour, The | Reg. Foort 82 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|---|--------|
| Sadko | 134 | Scherzo, Op. 31 (<i>Chopin</i>)— | |
| B5307 Safe in your arms—Fox-Trot | | By B. Moisevitch | 85 |
| C1265 Sage leaf | 103 | Schiavo | 135 |
| B2831 Sailor likes his bottle | 108 | Scherzo Tarantelle J. Heifetz | 30 |
| C1438 Sailor's grave | 69 | Scherzo—See "Midsummer Night's | |
| EA493 Salaam | 66 | Dream" | 182 |
| Saint-Saens | 185 | B4573 Scherzo (<i>Arensky</i>) | 182 |
| DB807 Salce, salce!—See "Otello" .. | 131 | By Guy Maier and Lee Pattison | 85 |
| B2831 Sally Brown | | DA557 Schafe, mein Prinzchen | |
| Goss and Cathedral Male Quartet | 65 | D803 Schlafried | 31 |
| Sally in our alley (<i>Carey</i>)— | | D1460 Schummer;ied (<i>Schubert</i>) | 216 |
| By Sydney Coltham (<i>Tenor</i>) .. | 61 | Gerhardt | 64 |
| DA188 By de Gogorza (<i>Baritone</i>) .. | 17 | Schon Rosmarin— | |
| Sally of my dreams— | | By F. Kreisler | 35 |
| B2960 By R. Foort | 82 | B2664 By R. Foort | 82 |
| EA530 By Ben Pollack's Orch.—F.T. | 102 | Schubert | 186, 7 |
| Salome | 134 | Schumann | 188 |
| Salut d'Amour (Op. 12) (<i>Elgar</i>)— | | DA608 Scordame (<i>Fucito</i>) | 10 |
| By Cedric Sharpe (<i>Cello</i>) | 80 | B1370 Scotch cap Black Diamonds Bd. | 106 |
| D1313 By Menges | 88 | Scotch songs | 73 |
| DA346 By Powell (<i>Violin</i>) | 47 | C1555-60 Scottish Church Service | |
| Salut, demeure chaste—See | | St. Columba's Choir | 75 |
| "Faust" | 124 | Scottish Communion Melodies | |
| Salut Tombeau ("Romeo") | 134 | —See Choir of St. Columba's | |
| Salvator Rosa | 134 | Church | 75 |
| C1568 Salve a te | 120 | B2210 Scots wha' hae | 68 |
| "Salve Dimora"—See "Faust" .. | 124 | C1080 Scottish Airs, Fantasia on | |
| E326 Samaritaine, La | 205 | De Groot and Picc. Orch. | 97 |
| Sambre et Meuse—March— | | C1234 Scottish Patrol Coldstream Gds. | 107 |
| B835 By Coldstream Guards Band .. | 106 | Scrooge ("A Christmas Carol")— | |
| EA450 By Garde Republicaine Band | 108 | Before the dream B. Williams | 110 |
| EA626 Same old moon, same old June | | C500 The awakening B. Williams | 111 |
| J. Marvin | 116 | Se il mio saper—See "Barbiere | |
| Samson et Dalila | 134 | di Siviglia" | 120 |
| DB139 Sancta Maria (<i>Faure</i>) | 9 | Se la giurata fede—See "Tosca" .. | 136 |
| DB1166 Sanctissima | 36 | Se quel guerrier—See "Aida" .. | 119 |
| C1330 Sanctuary of the heart R. Foort | 82 | DB349 Se saran rose (<i>Arditi</i>) | 42 |
| Santa Lucia (Neapolitan Folk Song) | | Sea fever (<i>Ireland</i>)— | |
| DB142 By Caruso (<i>Tenor</i>) | 9 | By F. Gange | 64 |
| DA903 By de Gogorza (<i>Baritone</i>) .. | 17 | B2594 By S. Robertson | 70 |
| DA687 By Ruffo | 49 | EB25 Sea songs | 77 |
| DB1016 Sarabande (<i>Bach</i>) | | Secret hour, The | 164 |
| S. Rachmaninoff | 48 | B2777 Seem lak to me | 70 |
| D642 Saturday night | 116 | Segreto di Susanna | 135 |
| C1179 Savoy English medley | | Segreto, per esser felici, II—See | |
| Savoy Havana Band | 103 | "Lucrezia Borgia" | 128 |
| EC4 Saw Ye, my Saviour | 65 | DA1000 Seguidilla D'Alvarez—See "Car- | |
| DA317 Say au revoir but not good-bye | | men" | 121 |
| J. McCormack | 40 | Sei vendicata assai—See | 122 |
| Say it with songs | 164 | "Dinorah" | 122 |
| Scandalize my name (<i>Burleigh</i>)— | | Seigneur, daignes permettre— | |
| E339 By De Reszke Singers | 62 | See "Faust" | 124 |
| B2771 By P. Robeson | 70 | Seigneur Dieu—See "Faust" .. | 124 |
| Scarlati | 185 | C1628 Selection of Leslie Stuart's | |
| E160 Scarlet Pimpernel Scene from | | Songs | 107 |
| J. Neilson-F. Terry | 216 | D1652 Seit Ewigkeiten—See "Parsifal" | 132 |
| B2754 Scene de ballet NewLt. Sym. Or. | 98 | B1190 Sellenger's Round | |
| Scene in the monastery cell— | | Victor Military Band | 109 |
| See "Boris Godounov" | 120 | Semele—See Handel | 178 |
| C497 Scene-shifter's lament A. Lester | 116 | Semiramide | 135 |
| Scheherazade— | | B2647 Semper Fidelis | |
| D1436-40 By Philadelphia Orchestra .. | 92 | Coldstream Gards Band | 106 |
| C1287-8 By Royal Opera Orchestra, | | Sempre libera—See "Traviata" .. | 136 |
| Covent Garden | 93 | DB616 Senta una forza indomita—See | |
| | | "Guarany" | 126 |
| | | B2135 Sentimental gauch—Tango | |
| | | Veraldi Band | 105 |

" HIS MASTER'S VOICE " RECORDS

| | Page |
|--|------|
| Senza mamma—See "Suor Angelica" .. | 135 |
| DA608 Senza Nisciuno .. E. Caruso | 10 |
| Seraglio .. | 135 |
| DA247 Serenade (Op. 4) (d'Ambrosio) .. Jascha Heifetz | 30 |
| B2140 Serenade (Drdla) .. M. Hayward | 83 |
| Serenade (Drigo)— | |
| DA428 By M. Elman .. | 20 |
| B2444 By R. Foort .. | 82 |
| Serenade (Gounod)— | |
| B4503 By Amy Castles .. | 59 |
| DB161 By Calve .. | 8 |
| Serenade de Mephistopheles— | |
| See Gounod's "Faust" .. | 124 |
| Serenade (Moszkowski)— | |
| DA406 By Zimbalist .. | 56 |
| DA346 By Maid Powell .. | 47 |
| DA455 By John McCormack .. | 41 |
| EA107 By Victor-Kellog Orchestra .. | 113 |
| C1112 By Instrumental Trio .. | 87 |
| ED6 By San Francisco Orchestra .. | 94 |
| B2451 By Victor Oloff Sextet .. | 81 |
| EA325 Serenade .. J. Crawford | 81 |
| C1655-6 Serenade (Mozart) .. Barbirolli's Orchestra | 89 |
| DA815 Serenade (Lehar) .. F. Kreisler | 35 |
| Serenade (Pierne)— | |
| DA673 By Galli-Curci .. | 25 |
| DA955 By R. Chemet .. | 13 |
| B2390 By C. Sharpe .. | 80 |
| DA372 Serenade (Rachmaninoff) .. S. Rachmaninoff | 48 |
| DA456 Serenade (Raff) .. J. McCormack | 41 |
| Serenade (Schubert)— | |
| B2284 By De Groot-Gibrilero-Sameh- tin .. | 96 |
| DA458 By J. McCormack .. | 41 |
| DA383 By E. Williams .. | 56 |
| C1112 By Instrumental Trio .. | 87 |
| EA358 By Salon Orchestra .. | 98 |
| B2491 By R. Foort .. | 82 |
| Serenade (Strauss)— | |
| DB1010 By E. Schumann .. | 50 |
| EC6 By Scotney .. | 71 |
| Serenade (Toselli)— | |
| DB1002 By B. Gigli .. | 27 |
| B2357 By S. Coltham .. | 59 |
| B3168 By G. Swanson .. | 72 |
| EA358 By Salon Orchestra .. | 98 |
| DA955 By R. Chemet .. | 13 |
| B2086 By De Groot's Picc. Orch. .. | 96 |
| DA114 Serenade de Don Juan (Tchai- kovsky) .. E. Caruso | 10 |
| ED9 Serenade (Volkman) .. Chicago Or. | 89 |
| DA122 Serenade Espagnole (Ronald) .. E. Caruso | 10 |
| DA280 Serenade Espagnole (Chaminade) .. F. Kreisler | 35 |
| DA570 Serenade Espagnole (Glazounoff) .. Mdma. Suggia | 53 |
| DB286 Serenade Melancolique (Tchaikovsky) .. Heifetz | 30 |
| Serenata (Braga)— | |
| B1500 By Instrumental Trio .. | 87 |
| B2534 By M. Hayward .. | 88 |
| DB578 By McCormack .. | 41 |
| DB143 Serenata (Caruso-Bracco) .. Caruso | 9 |

| | Page |
|---|------|
| Serenata, La (Tosti)— | |
| DB208 By Battistini .. | 5 |
| DB349 By Dame Melba .. | 42 |
| 03079 By A. Patti .. | 217 |
| DA805 By A. Galli-Curci .. | 25 |
| B2532 Servant girl .. W. Wynne | 118 |
| B2531 Sevenfold Amen .. St. Margaret's Choir | 78 |
| Seventh Heaven .. | 164 |
| C1374 Seventy-ninth farewell to .. Gibraltar .. Aldershot Bands | 108 |
| Senta's ballad—See the "Flying Dutchman" .. | 125 |
| EA124 Sesqui-Centennial Exposition .. March .. Sousa's Band | 109 |
| Sextet—See "Lucia di Lammer- moor" .. | 128 |
| EA265 Shady tree—Waltz .. Whiteman's Orchestra | 106 |
| She is far from the land— | |
| DB327 By J. McCormack .. | 39 |
| B2817 By W. Glynn .. | 64 |
| B2238 By P. Dawson .. | 61 |
| EA436 She didn't say 'Yes' and she didn't say 'No' .. All Star Orchestra | 99 |
| She goes to war .. | 164 |
| EA118 She knows her onions .. Happiness Boys | 115 |
| EA55 She was just a sailor's sweet- heart—F.T. .. Olsen's Music | 102 |
| She's a great, great girl—F.T.— | |
| EA354 By Kahn's Orchestra .. | 101 |
| EA356 By California Humming Birds .. | 114 |
| She's a new kind of old fashioned girl— | |
| EA566 By J. Crawford .. | 82 |
| EA564 By Jack Smith .. | 118 |
| EA351 She's the sweetheart of six other guys .. Happiness Boys | 115 |
| B2314 Sheep shearing .. Goss & Quartet | 65 |
| B2646 Shenandoah .. J. Goss and Qt. | 65 |
| C1469 Shepherd Fennel's Dance .. Covent Garden Orch. | 94 |
| B5207 Shepherd of the hills—Fox-Trot .. Hylton's Orchestra | 101 |
| EC4 Shepherd, show me how .. Hamlin | 65 |
| Shepherd's Dance—Henry VIII. Dances (German)— | |
| C722 By Marjorie Hayward (Violin) | 88 |
| B120 By Coldstream Guards Band .. | 106 |
| D143 By Royal Albert Hall Orchestra | 93 |
| Shepherd's Hey (Grainger)— | |
| B4581 By Victor Military Band .. | 109 |
| B5073 By Folk Dance Band .. | 108 |
| B2956 Shepherd's Holiday .. Folk Dance Band | 108 |
| B3021 Shepherd's lullaby .. Rowland-Tims | 83 |
| DB1110 Shepherd's madrigal .. Kreisler | 34 |
| B2294 Shepherdess, The .. Gresham Singers | 65 |
| EA467 Shim-me-sha wobble—F.T. .. McKinny's Cotton Pickers | 102 |
| EA541 Shinaniki, Da .. Hylton's Orch. | 101 |
| EA407 Shine on, oh harvest moon .. International Orchestra | 101 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|---|------|--|------|
| EA48 Shining moon | 79 | DA459 Since you went away | 41 |
| Kiriloff Balalaika Orch. | | McCormack | |
| Shipmates o' mine— | | B2425 Sincerity | 61 |
| E78 By R. Radford | 70 | B5662 Sing a little love song—Fox-Trot | 104 |
| B2573 By M. Hemingway | 66 | Shilkret's Orchestra | |
| EA468 Shoe Shiner's Drag | | Singing Fool | 165 |
| Jelly Roll Morton's R.H. Peppers | 101 | Singin' in the rain— | |
| ES2 Shomer Israel | 74 | B464 By J. Crawford | 82 |
| EB38 Shooting of Dan McGrew | | B5700 By Hylton's Orchestra | 101 |
| W. Kings | 110 | EA241 Sing me a baby song—Fox-Trot | |
| Shopworn Angel | 164 | Waring's Pennsylvanians | 105 |
| DB814 Should he upbraid | 31 | DB573 Sing me to sleep | 28 |
| Show Boat—Musical Comedy | 158 | EA294 Sing on, brother | |
| Show People | 165 | Dalhart, Robison, Hood | 114 |
| EA468 Shreveport Stomp | | DA318 Sing! Sing! Birds on the wing | |
| Jelly Roll Morton's R.H. Peppers | 101 | John McCormack | 40 |
| B2883 Sh'sh, veria' | 115 | EA423 Sing, sister, sing | |
| Si Carina—See "Dinorah" | 122 | Happiness Boys | 115 |
| DB361 Si mes vers avaient des ailes | | E422 Sing we at pleasure (<i>Weekes</i>) | |
| Melba | 42 | English Singers | 63 |
| Si, mi chiamano Mimi—See | | Sinner, please doan' let dis' | |
| "Boheme" | 120 | harvest pass— | |
| E427 Si oiseau j'etais (<i>Hensejt</i>) | | B2017 By John Goss and Cathedral | |
| B. Moiseiwitsch | 85 | Male Quartet | 65 |
| Si pel ciel marmoreo giuro— | | B2771 By P. Robeson | 70 |
| See "Otello" | 131 | Sir Roger de Coverley—Galop— | |
| Si puo' ?—See "Pagliacci" | 131 | C159 By Meny's Orchestra | 102 |
| Si tu m'aimes—See "Carmen" | 121 | C1576 By New Mayfair Orchestra | 98 |
| Si vendetta—See "Rigoletto" | 133 | Sirs, your toast—See "Carmen" | |
| DK104 Si vous l'aviez compris | 10 | Toreador's Song | 121 |
| 03060 Si vous n'avez rien | 217 | C1428 Six Australian Bush Songs | |
| Siam giunti—See "Marta" | 128 | P. Dawson | 62 |
| Sibelius | 188 | B2211 Skye boat song | 67 |
| DB586 Sicilienne | 56 | A. MacGregor | |
| DA246 Sicilienne et Rigaudon | 30 | Slavonic Dance (No. 1 in G Minor) | |
| DB26 Sicut Cervus | 211 | D1432 By Chicago Orchestra | 89 |
| C500 Sidney Carton's farewell | | DA247 By Heifetz (<i>Violin</i>) | 30 |
| Bransby Williams | 111 | DA279 By Kreisler (<i>Violin</i>) | 35 |
| D811 Sie hat mich | 213 | Slavonic Dance (No. 2 in E Minor) | |
| Siegfried | 135 | DB316 By F. Kreisler (<i>Violin</i>) | 34 |
| Siegfried's Funeral March— | | D1397 By Morini | 89 |
| Wagner ("Gotterdammerung") | 137 | Sleale! il segreto—See "Forza | |
| D1080 Siegfried's Journey to the Rhine | | del Destino" | 125 |
| (Wagner)—See Symphony Orch. | 95 | Sleep, baby, sleep—Yodle— | |
| C994 Siesta (<i>Yearsley</i>) | 88 | B796 By Barton and Carroll | 58 |
| B2593 Sigh no more | 69 | EA466 By McEnelly's Orchestra | 102 |
| D. Oldham | | E443 Sleep, my Saviour | |
| Signore ascolta ("Turandot") | 137 | Chapels Royal Choir | 76 |
| Silent night (<i>Adam</i>)— | | B209 Sleep on, beloved | |
| EA205 By Victor Salon Orchestra | 98 | Coldstream Guards Band | 106 |
| B2755 Silent noon | 70 | C1469 Sleeping Beauty Panorama | |
| S. Robertson | | Covent Garden Orch. | 94 |
| Silver threads among the gold— | | C1415 Sleeping Beauty Waltz | |
| DA322 By McCormack (<i>Tenor</i>) | 40 | Covent Garden Orchestra | 94 |
| B664 By Rosario Bourdon (<i>Violoncello</i>) | 79 | E471 Sleepers, awake | 82 |
| DA823 By J. McCormack | 41 | EA25 Sleepy time gal | 81 |
| B2324 Simon the Cellarar | 61 | J. Crawford | |
| P. Dawson | | Sleepy valley— | |
| Simple Aveu (<i>Thome</i>)— | | EA4636 By Salon Orchestra | 98 |
| DB235 By Elman (<i>Violin</i>) | 20 | EA583 Waltz—by G. Arnheim Orch. | 99 |
| B1003 By Marjorie Hayward (<i>Violin</i>) | 88 | EA598 Smiling Irish eyes | 59 |
| B2404 By Neapolitan Trio | 88 | B2372 Smilin' through | 64 |
| B2614 By C. Sharpe | 80 | B3078 Smugglers, The | 61 |
| B2792 By James | 83 | B3072 Smuggler's song, The | 61 |
| DA946 Since First I saw Your Face | | B2678 Sneezles | 60 |
| McCormack | 41 | Snow Maiden | 135 |
| EA264 Since Henry Ford apologized to | | DB344 Snowy-breasted pearl, The | |
| me | | McCormack | 39 |
| Since I found you— | | Jesse Crawford | 81 |
| B2489 By E. Carlisle | 114 | | |
| EA4648 By Busse Orchestra | 99 | | |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|------|--|------|
| So fair a flower (Lohr)— | | D1066-69 Sonata (Kreutzer)—See Bee- | |
| B799 By Hubert Eisdell | 63 | toven) | 168 |
| B2300 By L. Gowing | 65 | Sonata—See Beethoven | 168 |
| D1350 So pray for me | | C1749-50 Sonata No. 1 (Delius) | |
| Three Choirs Festival | 78 | M. Harrison—A. Bax | 88 |
| D1396 So, Sir Page J. Brownlee | 59 | DB785-8 Sonata in A Major (C. Franck) | |
| So tired— | | —See Cortot | 15 |
| EA350 By G. Austin | 113 | E204 Sonata in A Major (Scarlatti) | |
| B2739 By Gracie Fields | 115 | V. G. Woodhouse | 81 |
| D1228 So we'll go no more a-roving | | E537 Sonata in A Major (Scarlatti) | |
| D1228 By Oldham | 69 | Levitzi | 85 |
| Softly awakes my heart—See | | B3098-100 Sonata in A Major (Brahms) | |
| "Samson and Delilah" | 135 | Menges—Samuel | 88 |
| Softly sighs the breath—See | | D1220-2 Sonata in B Flat Minor (Op. 35) | |
| "Freischutz" | 125 | (Chopin) De Greef | 84 |
| Softly as in a morning sunrise | | D1140-1 Sonata "Moonlight" (Beethoven) | |
| —See "New Moon" | 157 | F. Lamond | 85 |
| Softly through the night— | | Sonata "Pathetique" (Beethoven) | |
| By McCormack (Tenor) | 41 | D1188-9 By F. Lamond | 85 |
| DA383 By Evan Williams (Tenor) .. | 56 | DB1031-2 By Backhaus | 4 |
| DB214 Soir, Le Battistini | 204 | Sonata in C Minor (Grieg)— | |
| D1618 Soldiers changing guards | | By Hayward—Bourne | 88 |
| Philadelphia Orch. | 92 | DB1259-61 By Rachmaninoff and Kreisler | 48 |
| Soldiers' Chorus ("Faust") .. | 124 | Sonata in C Sharp Minor | |
| C1375 Soldier's farewell, The | | ("Moonlight")—See above | |
| Welsh Guards Choir | 75 | E204 Sonata in D Major (Scarlatti) | |
| C1305 Solemn melody R. Goss—Custard | 83 | V. G. Woodhouse | 81 |
| Solenne in quest' ora—See | | D1380-2 Sonata in E Minor (Brahms) | |
| "Forza del Destino" | 125 | B. Harrison—G. Moore | 80 |
| E163 Soliloquy on Death of Kings | | EC1-3 Sonata in F ("Spring") (Bee- | |
| Sir H. B. Tree | 223 | thoven) Morini—Schwalb | 89 |
| Solo, profugo, reietto—See | | DB674 Sonata No. 6—See Handel .. | 179 |
| "Marta" | 128 | DB903 Sonata (Sammartini) G. Suggia | 53 |
| B2992 Solomon Levi S. Robertson | 70 | D1103-4 Sonata (Delius) | |
| Solveig's song—See Grieg .. | 177 | Harrison—Crauxton | 80 |
| D401 Somebody's waiting for me | | C1247-8 Sonata in B Flat (Mozart) | |
| Harry Lauder | 115 | M. Hayward—U. Bourne | 88 |
| EA421 Some day, somewhere | | D1398-9 Sonatina in G Minor (Schubert) | |
| Troubadours | 104 | De Greef—Menges | 84 |
| Some sweet day—Fox-Trot— | | D1697 Song before sunrise | |
| EA531 By Shilkret's Orchestra .. | 104 | New Symphony Orch. | 91 |
| EA573 By J. Marvin | 116 | Song I love— | |
| EA257 Someone to watch over me | | B2903 Reginald King and His Orchestra | 97 |
| Lawrence | 116 | EA474 By National Cavaliers | 117 |
| B2270 Some other bird whistled Smith | 118 | EA484 By Waring's Pennsylvanians .. | 105 |
| DA576 Sometime you'll remember | | EA512 By Gene Austin | 113 |
| J. McCormack | 40 | Song is ended, The— | |
| B2326 Sometimes I feel like a mother- | | EA282 By J. Smith | 118 |
| less child P. Robeson | 70 | EA284 By J. Crawford | 81 |
| EA253 Sometimes I'm happy | | EA281 By Olsen's Music | 102 |
| Kahn's Orchestra | 101 | B2637 Song memories of the war | |
| DA318 Somewhere (Waters) McCormack | 40 | Community Singing | 76 |
| Somewhere a voice is calling— | | EA276 Song of Hawaii—Waltz | |
| EA325 By J. Crawford | 81 | Hilo Hawaiian Orch. | 100 |
| DA914 By J. McCormack | 41 | B2723 Song of sleep W. Glynn | 64 |
| B2452 By J. Turner | 72 | EA511 Song of the sewing machine | |
| Son geloso del zefiro—See "Son- | | F. Brice | 114 |
| nambula" | 135 | C1259 Song of tender mem'ries | |
| B2407 Son of mine S. Robertson | 70 | P. Dawson | 62 |
| Son lo spirito che nego—See | | B2686 Song of the fisherman (Schubert) | |
| "Mefistofele" | 130 | J. Goss | 65 |
| Son sessant' anni—See "Andrea | | DB932 Song of the flea (Moussorgsky) | |
| Chenier" | 119 | Chaliapin | 13 |
| Son vergin vezzosa—See "I Puri- | | Song of the nightingale— | |
| tani" | 133 | D1488 By La Scala Orchestra .. | 91 |
| D1278-9 Sonata Appassionata (Op. 57) | | E481 By E. Scotney | 71 |
| (Beethoven) Lamond | 85 | EA366 Song of the prune F. Crumit | 114 |
| DB1293-4 Sonata Appassionata | | | |
| H. Bauer | 6 | | |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|---|------|---|------|
| Song of the shepherd Lehl—See "Snow Maiden" | 135 | Spanish Dance (<i>De Falla</i>)— | |
| DA577 Song of the traveller Paderewski | 45 | EC5 By Morini | 89 |
| B2426 Song of the vagabonds D. King | 66 | D1453 By Symphony Orchestra | 95 |
| Song of the Volga boatmen, The | | DA1015 Spanish Dance (<i>Granados</i>) Casals | 12 |
| EA48 By Kirilloff Balalaika Orchestra | 79 | C1553-4 Spanish Dances (<i>Granados</i>) | |
| EA204 By Kibalachich Choir | 76 | New Symphony Orch. | 97 |
| DB1103 By Chaliapin | 13 | E522 Spanish Rhapsody, In Two Parts | 89 |
| C1342 By P. Dawson | 62 | B5481 Spanish Rose | |
| E103 By Petrograd Quartet | 76 | Jack Hylton's Orchestra | 101 |
| DB445 Song that reached my heart, The | | B2584 Spanish Serenade (<i>Bi-zet</i>) | |
| E. Williams | 56 | New Light Symphony Or. | 98 |
| Songs my mother taught me— | | Spargi d'amaro pianto—See "Lucia di Lammermoor" | 128 |
| DB363 By Melba | 42 | EA574 Sparkling waters of Waikiki | |
| DA283 By F. Kreisler (<i>Violin</i>) | 35 | Hilo Hawaiian Orch. | 100 |
| B2300 By L. Gowing | 65 | E163 Speech at Mansion House | |
| C1459 By R. Foort | 82 | M. Venizelos | 223 |
| B2622 By De Groot's Orchestra | 96 | E158 Speech on Education | |
| C1595 By L. Kennedy | 80 | Archbishop of Westminster | 223 |
| EB23 Songs of Ireland | | D379 Speech on Budget (1909) | |
| Victor Mixed Chorus | 78 | W. Churchill | 207 |
| EB23 Songs of Scotland | | D379 Speech on Budget (1909) | |
| Victor Mixed Choir | 78 | H. H. Asquith | 204 |
| Songs without words—See Mendelssohn | 182 | D366 Speech of Rt. Hon. H. H. Asquith | |
| E200 Songs of the Fair—Come to the fair | 59 | A. Bourchier | 204 |
| Ernest Butcher | 59 | D380 Speech on General Election 1918 | |
| Sonnambula | 135 | W. Churchill | 207 |
| Sonny Boy— | | D380 Speech on General Election 1918 | |
| EA441 By Olsen's Orchestra | 102 | J. R. Clynes | 207 |
| EA445 By Lewis James | 66 | D837 Speech on "Mercy to Animals" | |
| EA451 By G. Austin | 113 | S. Coleridge | 208 |
| DA1027 By J. McCormack | 41 | D377 Speech, "Dash for South Pole" | |
| EB35 By Salon Group | 78 | Sir E. Shackelton | 220 |
| B2960 By R. Foort (<i>Organ</i>) | 82 | D377 Speech on "Discovery of North Pole" | |
| B2948 By P. Robeson | 70 | Comm. Peary | 220 |
| B1815 Sons of the sea | 61 | 01016 Speech on Suffrage for Women | |
| D1078 Soosie McLean | 116 | C. Pankhurst | 217 |
| Sopra Berta—See "Profeta" | 133 | D836 Speech on Empire Movement | |
| AM215 Sorea dukaus | 74 | Earl of Meath | 215 |
| D1045 Soul of the world (<i>Purcell</i>) | | D383 Speech on General Election 1918 | |
| Leeds Festival Choir | 77 | G. Roberts | 218 |
| B2211 Sound the pibroch | 67 | D383 Speech on Termination of Hostilities | |
| B4566 Southern court scene | 115 | Lord Lee | 218 |
| B143 Southern girl gavotte (<i>Kremer</i>) | | D381 Speech on Land and Labour | |
| (<i>Bells</i>) Borland & Chapman | 79 | J. C. Wedgwood | 224 |
| EA393 Sorry for me | 100 | D381 Speech on the Budget | |
| Fry's Orch. | 100 | Lloyd George | 214 |
| Souvenir (<i>Drda</i>)— | | Speech on the Navy— | |
| DA1010 By Elman (<i>Violin</i>) | 30 | D382 By Lord Lee | 214 |
| DA265 By Kreisler (<i>Violin</i>) | 34 | E165 By E. G. Pretzman | 218 |
| DB496 By Kubelik | 213 | E165 Speech on Home Rule | 214 |
| DA406 By Zimbalist (<i>Violin</i>) | 56 | D820 Speech on Labour | |
| DA811 By R. Chemet | 13 | President Wilson | 224 |
| Souvenirs— | | D824 Speech on Democratic Principles | |
| EA285 By Revellers | 117 | President Wilson | 224 |
| EA302 By J. Crawford | 81 | D820 Speech on Tariff | |
| EA297 By Hylton's Orchestra | 101 | President Wilson | 224 |
| B2575 Souvenir de Capri | | D824 Speech on "The Farmer" | |
| De Groot's Orchestra | 96 | President Wilson | 224 |
| B3060 Souvenir di Valentino A. Meale | | E333 Speech on Recruiting | |
| Sovra il sen—See "Sonnambula" | 135 | Sir C. Wakefield | 223 |
| DB680 Spanischer Tanze Mdme. Suggia | | D823 Speech on "Who are the People" | |
| DB676 Spanish Dance (<i>Sarasate</i>) | | W. H. Taft | 221 |
| J. Kubelik (<i>Violin</i>) | 36 | D823 Speech on "Labour and Capital" | |
| B2584 Spanish Dance (<i>Moszkowski</i>) | | W. H. Taft | 221 |
| New Light Symphony Orch. | 98 | D825 Speech, "The Farmer and the Business Man" T. Roosevelt | 219 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|----------------|--|--------------------|
| D825 Speech on Trusts and Bosses | | C1324 Storm Fantasia | |
| Theo. Roosevelt | 219 | Goss-Custard (<i>Organ</i>) | 82 |
| D372 Speech on behalf of Actors' Fund | | C1498 Storm on Volga | |
| C. Maude | 215 | Russian State Choir | 78 |
| C1645 Speed the plough | | E185 Stormy breezes | Michailova 216 |
| Folk Dance Band | 108 | B2020 Storyland—Waltz | |
| Spettro santo—See "Hamlet" | 126 | De Groot's Orchestra | 96-100 |
| Spider | 165 | B2485 Story of Lady Godiva | J. Henry 115 |
| D1517 Spinning Chorus—See "Flying | | Strauss, Johann | 189 |
| Dutchman" | 125 | Strauss, Richard | 189 |
| Spinning Song—See Mendelssohn | 182 | Stravinsky, Igor | 189 |
| DB451 Spirit flower, A (<i>Tipton</i>) | | Street Angel | 165 |
| Evan Williams | 56 | Street Girl | 165 |
| Spirit so fair—See "Favorita" | 125 | Street Singer, The—Musical | |
| Spirito gentil—See "Favorita" | 125 | Comedy | 158 |
| Splendon le scare faci—See Mad | | Stride la Vampa—"Trovatore" | 137 |
| Scene, "Lucia" | 128 | String Quartets | 86 |
| Splendon piu belle—See | | Student Udite—See "Germania" | 125 |
| "Favorita" | 125 | Student Prince | 158 |
| EA582 S'posin'—Fox-Trot | | Study—See Chopin Etudes | 171 |
| Vallee's Yankees | 105 | Su dunque!—See "Aida" | 119 |
| RD887 Sportsmanship | | Su e con me vieni—See "Orfeo | |
| H.R.H. The Prince of Wales | 110 | ed Euridice" | 131 |
| DA395 Spray of roses, A | E. Williams 56 | Suicidal!—See "Gioconda" | 126 |
| EC1-3 "Spring" Sonata (<i>Beethoven</i>) | | DB704 Suite Algerienne | Saint-Saens 219 |
| Morini | 89 | B2751-2 Suite Francaise | Coldstream Bd. 106 |
| Spring Song—See Mendelssohn | 182 | EB26 Suite of Serenades | |
| B2957 St. Martin's Folk Dance Band | 108 | Whiteman's Concert Orch. | 99 |
| St. Paul—See Mendelssohn | 182 | DB764 Suite for 'Cello in C | G. Suggia 53 |
| Stabat Mater—See Rossini | 185 | C1238 Suite Gothique | H. Dawson 82 |
| D1489 Staccato Etude (<i>Rubinstein</i>) | | DB293 Sulle onde del Danubio (<i>Blue</i> | |
| Levitzi | 85 | Danube Waltz) Frieda Hempel | 31 |
| Star of Bethlehem— | | Sullivan, Sir Arthur | 205 |
| By S. Coltham | 59 | DA754 Sultanto a te | E. Caruso 10 |
| ED10 By R. Crooks | 60 | Summer night, A— | |
| B1545 Star o' Robbie Burns | Dawson 61 | D787 By Leila Megane | 68 |
| AS40 Stars and moonbeams | | 03223 By C. Butt | 205 |
| Auntie Agnes | 112 | B2853 Summer night's idyl | |
| C1689 Star of the east | P. Dawson 62 | Bird Records | 113 |
| Stars and Stripes Forever— | | EA520 Sun is at my window, The | |
| By Sousa's Band | 109 | J. Marvin and Smalle | 117 |
| B2330 By Coldstream Guards Band | 106 | Sunny | 158 |
| EA121 Stars are the windows of | | EA329 Sunrise—Fox-Trot | |
| Heaven | Crawford 81 | Hamp's Serenaders | 100 |
| B2781 Stars of summer night | | D535 Sunshine o' a bonnie lassie's | |
| Lay Vicars | 77 | smile, The | Harry Lauder 115 |
| Stay out of the south— | | Suor Angelica | 135 |
| By Miller-Farrell | 117 | D779 Surely he hath borne our griefs | |
| EA317 By Coon-Sanders Orchestra | 99 | ("Messiah") | 178 |
| B2187 Steal away | P. Robeson 70 | Surta e la notte—See "Ernani" | 123 |
| Stephen Foster Melodies— | | DB758 Sussanin's aria—See "Life for | |
| By Salon Group | 117 | the Tsar" | 127 |
| EB42 By Salon Group | 117 | EA562 Susianna—Fox-Trot | |
| EA621 Steppin' along—Fox-Trot | | Shilkret's Orchestra | 104 |
| All Star Orchestra | 99 | E162 Svengali mesmerises Trilby | |
| DB101 Still is the forest | Chaliapin 13 | Sir H. B. Tree | 223 |
| DB412 Stille nacht, heilige nacht | | DB526 Swallows, The (<i>Cowen</i>) | |
| Schumann-Heink | 51 | Tetrazzini | 53 |
| EA280 Still waters—Waltz Shilkret's Or. | 104 | D1101 Swan Chorus ("Lohengrin") | |
| B2398 St. Margaret's Chimes, West- | | Chorus and Symph. Or. | 75 |
| minster | 113 | B1480 Swasticka March (<i>Kholr</i>) | |
| B2393 Stocking, The | | Coldstream Guards Band | 106 |
| John Henry & "Blossom" | 115 | DB350 Sweet bird (<i>Handel</i>) | Melba 42 |
| E448 Stone Cracker John | H. Dearth 62 | B2452 Sweet early violets | J. Turner 72 |
| D1106 Stop your tickling, Jock | | EA526 Sweet for-get-me-not | J. Smith 118 |
| Sir H. Lauder | 116 | DA317 Sweet Genevieve (<i>Tucker</i>) | |
| B2347 Storm—Organ Solo | A. Meale 83 | J. McCormack | 40 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|--------------------------------------|------|
| B2328 Sweet Hawaiian dreams—Waltz | 100 | C1686-8 Symphony in D Major (Mozart) | 96 |
| B2410 Sweet Kitty Clover | 65 | Vienna Phil. Orchestra | 96 |
| B2513 Sweet little girl | 65 | C1608-10 Symphony No. 2 in D Major | 89 |
| EA406 Sweet Lorraine | 101 | (Haydn) Barbirolli's Orch. | 89 |
| EA529 Sweet nothing | 104 | D1668-71 Symphony No. 1 in D Major | 91 |
| EA641 Sweet Savannah Sue | 86 | (Haydn) N.Y. Philh. Orchestra | 91 |
| Sweet Sue— | | D1499-1503 Symphony in C Minor No. 1 | 92 |
| B2918 By G. Metaxa | 68 | (Brahms) Philadelphia Orch. | 92 |
| EA492 By Ambrose's Orchestra .. | 99 | D1404-8 Symphony in D Minor (Franck) | 92 |
| Sweet Suzanne— | | Philadelphia Orchestra | 92 |
| B2748 By James | 83 | D1230-5 Symphony in E Flat No. 2 | 89 |
| EA523 By Vallee's Yankees | 105 | (Elgar) London Symph. Orch. | 89 |
| Sweetest call, The— | | D1448-50 Symphony in E Flat, No. 39 | 94 |
| DA692 By McCormack | 40 | (Mozart) Berlin Opera Orch. | 94 |
| DA741 By McCormack | 41 | D1265-70 Symphony in E Minor No. 4 | 90 |
| E423 Sweetest flower that blows | 72 | (Brahms) London Symph. Or. | 90 |
| DA978 Sweetest story ever told, The | 37 | D1250-4 Symphony in E Minor, No. 5 | 93 |
| Sweetheart of all my dreams— | | ("From the New World") | 93 |
| EA506 By J. Marvin | 116 | (Dvorak)—See R.A.H. Orchestra | 93 |
| EA540 Hylton's Orchestra—F.T. .. | 101 | D1511-16 Symphony in E Minor, No. 5 | 90 |
| EA261 Sweetheart of Sigma Chi | 113 | (Tchaikovsky) New Symph. Or. | 90 |
| G. Austin | | D1481-3 Symphony in F No. 8 (Op. 93) | 96 |
| Sweethearts on parade— | | (Beethoven) Vienna Phil. Orch. | 96 |
| EA487 By Goldkette's Orch. | 100 | D1037-41 Symphony in F Minor, No. 4 | 93 |
| EA477 By J. Marvin | 116 | (Tchaikovsky) R.A.H. Orch. | 93 |
| EA361 Sweetheart of mine | 116 | C1347-9 Symphony in G Minor, No. 40 | 94 |
| Sweeties | 165 | (Mozart) Covent Garden Or. | 94 |
| EB1 Swing low, sweet chariot | 74 | D1158-63 Symphony No. 3 ("Eroica") | 95 |
| EB1 By Ass. Glee Clubs of America | 42 | (Beethoven) Symphony Orch. | 95 |
| DB989 By N. Melba | 69 | D1473-7 Symphony No. 6 (Beethoven) | 96 |
| B2939 Swing Song, The | 53 | ("Pastoral") Vienna Phil. Orch. | 96 |
| Melville and Oldham | | D1164-71 Symphony No. 9 ("Choral")— | 95 |
| DB1023 Swiss echo song | 102 | See Symphony Orchestra .. | 95 |
| EA646 Sweetheart we need each other | 101 | C1350 Symphony No. 5 (Widor) Darke | 82 |
| —Fox-Trot Pollack's Orch. | 102 | DA961 Syncopation H. & F. Kreisler | 36 |
| B5160 Swords and sabres—Fox-Trot | 101 | Syncopation | 166 |
| Hylton's Orchestra | | | |
| B135 Sword Dance | 79 | T | |
| B1191 Sword Dances of Northern | 109 | Tacea la notte—See "Trovatore" | 137 |
| England—See Victor Mil. Band | | Take a pair of sparkling eyes— | 139 |
| Sylvia Ballet— | | See "Gondoliers" | 139 |
| EB24 By Victor Symphony Orchestra | 98 | D1348 Take me away | 78 |
| C1417-18 By Covent Garden Orch. .. | 94 | Three Choirs Festival | 78 |
| C1502 Sympathy | 69 | Take the Air—Musical Comedy | 158 |
| DB224 Symphonie Espagnole (Lalo) | 20 | ES5 Tal (Fur Pessach) J. Rosenblatt | 74 |
| Elman | | B2916 Tale of the talkies | 115 |
| D1639-43 Symphony in A Flat No. 7 | 92 | Tales of Vienna woods—Waltz | 92 |
| (Beethoven) Phil. Sym. Orch. | 92 | ED2 By Philadelphia Orchestra .. | 92 |
| C1294-6 Symphony in B Minor, "Un- | 93 | B2406 By Marek Weber's Orchestra .. | 99 |
| finished" (Schubert). Complete | 93 | DB318 Tambourin (Kreisler) | 34 |
| in six parts R. Opera House Or. | | F. Kreisler (Violin) | 34 |
| D1190-4 Symphony ("Pathetique") in | 95 | DA758 Tambourin (Leclair) Thibaud | 54 |
| B Minor (Tchaikovsky) | | B2589 Tambourin (Gossec) | 87 |
| Symphony Orch. | | Virtuoso Quartet | 87 |
| D1359-61 Symphony in C ("Jupiter") | 90 | DB1207 Tambourin Chinois Op. 3 | 34 |
| (Mozart) London Symph. Or. | 90 | Kreisler | 34 |
| D1390-5 Symphony in C No. 7 (Schubert) | 90 | ES6 Tanchum J. Rosenblatt | 74 |
| London Symph. Orch. | | EA166 Tangi—Maori Lament | 97.. |
| D1150-3 Symphony in C Minor, No. 5 | 93 | Mayfair Orchestra | 97.. |
| (Beethoven)—See R.A.H. Orch. | | DA1009 Tango (Albeniz) Kreisler | 35 |
| D1454-8 Symphony in C Minor No. 1 | 90 | Tannhauser | 135 |
| (Brahms) London Sym. Orch. | | Tanto amor! A—See "Favorita" | 125 |
| | | E183 Tarantelle (Sarasate) Sarasate | 220 |
| | | DB763 Tarantella in G major Suggia | 53 |
| | | DB141 Tarantella sincera E. Caruso | 9 |
| | | DA145 Tarantelle (Chopin) A. Cortot | 15 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|---------------------------------------|------|
| C1552 Totto impressions | 108 | B3050 That's why I'm happy | 115 |
| D401 Ta-ta, my bonnie Maggie | 115 | D1255 Theme Varie (Sor) | 80 |
| Aldershot Bands | | C1470 Theme and Variations (Haydn) | 87 |
| Harry Lauder | 115 | Virtuoso Quartet | |
| Tchaikovsky | 190 | EA427 Then came the dawn | 116 |
| DA445 Te, o cara, A—See "Puritani" | 133 | Gene Austin | |
| DA445 Te quiero (Jota) | 22 | B2260 Then I'll be happy | 118 |
| Fleta | | DA307 Then you'll remember me | 40 |
| Te souvient-il—See "Thais" | 136 | ("Bohemian Girl") McCormack | |
| B1978 Tea for Two ("No, No, Nanette") | 157 | B2276 There ain't no flies on Auntie | 115 |
| Benson's Orchestra | 99 | The Happiness Boys | |
| EA471 Teach me to dance—Fox-Trot | 102 | There are eyes—Fox-Trot | |
| Rhythm Band | | EA469 By Rhythm Band | 102 |
| B2984 Teddy Bears' Picnic | 107 | EA449 By Melville Gideon | 64 |
| Coldstream Guards Band | | B2213 There grows a bonnie brier bush | 66 |
| AM218 Tekum purkon J. Rosenblatt | 74 | B. Herron | |
| EA385 Tell me you love me | 105 | There is a flower than bloometh | |
| Waring's Pennsylvanians | | ("Maritana")— | |
| Tempest of the heart, The—See | | DA336 By McCormack | 40 |
| "Trovatore" | 137 | B2429 By W. Glynne | 64 |
| DB622 Tempest rages | 207 | There is a green hill (Gounod)— | |
| Temple bells, The— | | D1212 By F. Austral | 57 |
| By Peter Dawson | 61 | DB303 By Homer (Contralto) | 32 |
| B2237 By De Groot's Orchestra | 96 | DB503 By Kirkby Lunn | 38 |
| Ten little miles from town— | | D279 By Edna Thornton (Contralto) | 72 |
| EA416 By Geo. Olsen Orch. | 102 | EA546 There is a happy land—F.T. | 104 |
| EA426 By J. Crawford | 81 | Shilkret's Orchestra | |
| EA463 By E. Carlisle | 114 | EA331 There must be a silver lining | 105 |
| DB844 Tenebrae factae sunt (Vittoria) | 52 | Waring's Pennsylvanians | |
| Sistine Choir | | D1256 There now is nought, nought | 74 |
| DK123 T'eri un giorno—See "Gioielli | 126 | on earth Bach Cantata Club | |
| della Madonna" | | EA51 There shall a star | 76 |
| Testa adorata—See "Boheme" | 120 | Chapels Royal Choir | |
| Thais | 136 | EA568 There'll be you and I M. Downey | 63 |
| Thank God for a garden— | | EA125 There's a boatman on the Volga | 106 |
| DA320 By McCormack (Tenor) | 40 | —Fox-Trot Whiteman's Orch. | |
| B2341 By John Turner | 72 | There's a cradle in Carolina— | |
| EA49 That certain party | 103 | EA275 By G. Austin | 113 |
| Russo & Fiorito's Orchestra | | EA281 By Shilkret's Orchestra | 104 |
| EA600 That Monte Carlo song A. Penn | 117 | EA579 There's a place in the sun for | 63 |
| EA298 That old wooden rocker | 114 | you M. Downey | |
| EA274 That saxophone waltz—Fox- | 106 | There's a rainbow round my | |
| Trot Whiteman's Orchestra | | shoulder— | |
| DA320 That tumble-down shack in | 40 | EA436 By All Star Orchestra | 99 |
| Athlone J. McCormack | | EA465 By Marvin-Smale | 116 |
| EA114 That's a good girl J. Smith | 118 | B2992 There's a tavern in the town | 70 |
| EA417 That's just my way of forgetting | 100 | S. Robertson | |
| you Goldkette's Orchestra | | Hastings | 115 |
| EA516 That's how I feel about you | 105 | EA391 There's something about a rose | 100 |
| Waring's Pennsylvanians | | E. Harkness' Orchestra | |
| EA164 That's my hap-happiness | 115 | There's something nice— | |
| The Happiness Boys | | EA189 By J. Marvin | 116 |
| EA389 That's my mammy—Fox-Trot | 104 | EA184 By Shilkret's Orchestra | 104 |
| Thies' Orchestra | | B3079 There's the one for me | 63 |
| That's my weakness now— | | M. Downey | |
| EA383 By Shilkret's Orchestra | 104 | They drink the potion—See | |
| EA442 By H. Kane | 115 | "Tristan and Isolde" | 136 |
| D1493 That's the reason noo' I wear a | 116 | They guess the truth—See "Life | 127 |
| kilt Harry Lauder | | for the Tsar" | |
| EA553 That's you, baby—Fox-Trot | 102 | DB104 They won't let Masha walk by | 13 |
| Geo. Olsen | | the brook Challapin | |
| EA487 That's what puts the sweet | 100 | B1630 They're far, far awa' Dawson | 61 |
| Goldkette's Orchestra | | EA370 Think of me thinking of you | 116 |
| EA548 That's what I call heaven—F.T. | 102 | Marvin | |
| Reisman's Orchestra | | | |
| EA575 That's what I call sweet music | 118 | | |
| Sophie Tucker | | | |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page | |
|--|------|--------------------------------------|------|----|
| Thinking of you— | | Tip toes | 159 | |
| B5612 By Hylton's Orchestra .. | 101 | EA188 Tired hands | 59 | |
| EA567 By Melville & Oldham .. | 69 | E436 'Tis me, O Lord | 62 | |
| C1334 This day Christ was born | | De Reszke Singers | 62 | |
| York Minster Choir .. | 79 | 'Tis the day—See also "Mattinata" | | |
| This Year of Grace | 159 | ER1 T'ka b'shafa | 74 | |
| B1966 Third Battalion March .. | | DB640 T' m'arricordo 'e Napule .. | 9 | |
| Coldstream Guards Band .. | 106 | B1597 To a miniature | 64 | |
| This is Heaven— | | B2690 To a water lily | 81 | |
| EA583 Fox-Trot—Arnheim's Orch. .. | 99 | Victor Olof Sextet | 81 | |
| B3079 By Morton Downey | 63 | 2-2864 To Anthea | 219 | |
| T'ho raggiunta sciagurata—See | | B2513 To Mary | 65 | |
| "Marta" | 128 | B5650 To know you is to love you | | |
| B1464 Thora (Stephen Adams) | | Hylton's Orchestra | 101 | |
| S. Coltham | 59 | To Spring—See Grieg | 178 | |
| C1733 Though reviling tongues | | DA680 To the children | 41 | |
| E. Suddaby | 72 | EA438 To Thee, O Spirit | 66 | |
| E414 Thou art risen | 60 | B2296 Toasts (C.Rose) | 116 | |
| C1427 Thou'rt passing hence .. | 62 | D1229 Tobermory | 116 | |
| E158 Thoughts from "For Every | | C1321 Toccata (Dubois) | 82 | |
| Day" | 223 | H. Dawson (Organ) | 82 | |
| B3082 Three crows | 70 | Toccata and Fugue in D Minor | | |
| B1433 Three D' G's March (Brophy) | | (Bach) | 82 | |
| Coldstream Guards Band .. | 106 | C1291 By G. D. Cunningham (Organ) | | 82 |
| Three fishers went sailing— | | D1428 By Philadelphia Orchestra .. | 92 | |
| DB511 By Kirkby Lunn | 38 | E416 Toccata from Symphony .. | 83 | |
| 03222 By C. Butt | 205 | B2466 Toccata (Alcock) | 81 | |
| B2221 Three foxes | 58 | W. Alcock | 81 | |
| Three Graces—Musical Comedy | | D1525-7 Tod und Verklarung (Op. 24)— | | |
| C1593 Three Idylls Virtuoso Quartette | | See Strauss | 189 | |
| Three o'clock in the morning | | Together we two— | | |
| (Valse Boston)— | | B2662 By De Groot's Orchestra .. | 96 | |
| B1162 By De Groot's Orchestra .. | 96 | EA277 By Johnson's Penns. | 101 | |
| EA420 By Whiteman's Orchestra .. | 106 | EA278 By V. de Leath-Smale | 114 | |
| EA387 Three trees | 114 | B1465 Tom Bowling | 59 | |
| DA780 Through all the days to be | | D807 Tom der Reimer | 213 | |
| J. McCormack | 41 | B2698 Tom's gone to Hilo | 65 | |
| D1256 Through Jesus Christ .. | | J. Goss and Quartet | 65 | |
| Bach Cantata Club | 74 | Tombe degl' avi miei—See | | |
| B104 Through the valley—March | | "Lucia di Lammermoor" | 128 | |
| Coldstream Guards Band .. | 106 | Tommy Lad (Margeson)— | | |
| Tide of the Empire | 166 | By McCormack (Tenor) | 40 | |
| B2143 Tie a string around your finger | | E448 By Harry Dearth | 62 | |
| Hylton's Orchestra | 101 | To-morrow— | | |
| DB143 Tiempo antico | 9 | By McCormack-Kreisler | 41 | |
| ES9 Tikanto Shabbos | 74 | EA365 By J. Shilkret (Piano) | 86 | |
| EA517 Tile Trot | 103 | EA306 By Hamp's Serenaders | 100 | |
| D1418-19 Till Eulenspiegel—See Richard | | EA350 By G. Austin | 113 | |
| Strauss | 189 | C1172 Toni—Gems | 77 | |
| Till I wake ("Indian Love Lyrics") | | To-night's my night with baby— | | |
| B2237 By De Groot's Orchestra .. | 96 | EA72 To-night's my night with baby | | |
| B2256 By Peter Dawson | 61 | J. Smith | 118 | |
| B3023 Till the sands of the desert | | EA142 To-night you belong to me | | |
| P. Dawson | 61 | G. Austin | 113 | |
| EA412 Till we meet again | 104 | EA47 Too many parties | 66 | |
| Shilkret's Orch. | 104 | EA621 Too wonderful for words—F.T. | | |
| E88 Time's garden (Goring Thomas) | | All Star Orchestra | 99 | |
| Edna Thornton | 72 | C722 Torch Dance | 88 | |
| Timor di me?—See "D'Amor | | Toreador Song—See "Carmen" .. | 121 | |
| sull' ali" (Under "Trovatore") .. | 137 | Tornami a dir che m'ami—See | | |
| "Don Pasquale" | 123 | Torna a Surriento (Canzone | | |
| C731 Tina—Waltz | 102 | Napoletana)— | | |
| EA311 Tin pan parade—Fox-Trot | | By Martinelli | 39 | |
| The Troubadours | 104 | DA353 By Ruffo (Baritone) | 49 | |
| EA120 Ting-a-ling | 81 | Tosca | 136 | |
| C1263 Tink-a-tink | 108 | B1778 Tower of London | 214 | |
| Folk Dance Band | 108 | | | |
| Tip-toe thru the tulips— | | | | |
| EA637 By J. Marvin | 116 | | | |
| EA628 By Goldkette's Orchestra .. | 100 | | | |

| | Page |
|---|------|
| Toymaker's Dream, The—F.T. | |
| EA578 By Hylton's Orchestra .. | 101 |
| B2917 By K. Falkner .. | 63 |
| E512 Tränenregen .. Duhan | 63 |
| Traumere—See Schumann .. | 188 |
| DB1033 Traumeswirren (Schumann) | |
| Backhaus | 4 |
| DB541 Traumerzahlung A. Moissi | 216 |
| C1442 Travellers all of every station | |
| P. Dawson | 62 |
| E436 Travellin' to de grave | |
| De Reszke Singers | 62 |
| Traviata .. | 136 |
| E442 Trees .. J. Brownlee | 58 |
| Tremm gl' insani—See "Nabucco" .. | 130 |
| Trespasser, The .. | 166 |
| D1469-72 "Trial by Jury"—Complete .. | 144 |
| Triana— | |
| C1554 By New Symphony Orchestra | 98 |
| DB1125 By Backhaus .. | 4 |
| DA245 Tringles des sistres tintaient, Les—See "Carmen" .. | 121 |
| DB1223-27 Trio in B Flat, Op. 97 (Beethoven) | |
| Cortot-Thibaud-Casals | 12 |
| DB947-50 Trio in B Flat (Op. 99) (Schubert) | 187 |
| DA895-6 Trio in G Major (Haydn) | |
| Cortot, Casals, Thibaud | 15 |
| DB1072-5 Trio in D Minor (Mendelssohn) | |
| Casals, Cortot, Thibaud | 15 |
| Tristan and Isolde .. | 136 |
| DB140 Triste Ritorno Caruso | 206 |
| B2166 Triumph (Traditional) | |
| Scotch Country Dance Or. | 98 |
| C1646 Triumph, The Folk Dance Band | 108 |
| E170 Trixie from Dixie H. Lauder | 115 |
| E515 Trock'ne Blumen Duhan | 63 |
| DK120 Troncar suoi di—See "Guglielmo Tell" .. | 126 |
| C1275 Trooper Johnny Ludlow | |
| P. Dawson | 62 |
| C1256 Troop les Huguenots | |
| Royal Air Force Band | 109 |
| "Trooping the Colours"—See "Regimental Marches" and | |
| Coldstream Guards Band .. | 108 |
| B2939 Trot here and there | |
| Melville & Oldham | 69 |
| DA835 Trout (Schubert) Gerhardt | 26 |
| D1484-7 Trout Quintet (Schubert) | |
| Backhaus and Inst. String Qt. | 83 |
| Trovatore .. | 137 |
| B1506 True as the stars that are shining | |
| Vocal Quartet | 73 |
| EA610 True Blue Lou | |
| Pollack's Orchestra | 102 |
| DA336 Trumpet Call, The McCormack | 40 |
| DB329 Trumpeter, The McCormack | 39 |
| DA445 Trust de los Tenorios Fleta | 22 |
| DA115 Trusting eyes E. Caruso | 10 |
| EA390 Truthful Parson Brown | |
| Shilkret's Orchestra | 104 |
| Try to learn to love— | |
| B2720 By Coward .. | 60 |
| B5487 Fox-Trot—By Ambrose's Orch. | 99 |

| | Page |
|--|------|
| DA574 Tu ca nun chaigne E. Caruso | 10 |
| Tu, che a Dio—See "Lucia di Lammermoor" .. | 128 |
| DA233 Tu! Habanera (Fuentes) A. Gluck | 28 |
| Tu che di gel—See "Turandot" .. | 137 |
| EA634 Tu sais G. Metaxa | 68 |
| B2728 Tune tonic Grimshaw Banjo Qt. | 79 |
| Turandot (Puccini) .. | 137 |
| "Turned Up" .. | 159 |
| Turkish March—See Beethoven ("Ruins of Athens") .. | 168 |
| DA860 Turkish March (Mozart) | |
| Landowska | 36 |
| B2330 Turkish Patrol Coldstream Bd. | 106 |
| Turn ye to me— | |
| DB735 By K. Lunn .. | 38 |
| DB632 By J. McCormack .. | 39 |
| B2561 By P. Dawson .. | 61 |
| Tu, Tu, Amore—See under "Manon Lescaut" .. | 128 |
| Tutte le feste al tempio—See "Rigoletto" .. | 133 |
| Tutti i fior—See "Madama Butterfly" .. | 130 |
| DA825 Twelfth Mass M. Offers | 44 |
| EA557 Twelve o'Clock Waltz | |
| Arden and Ohman | 99 |
| DB957-60 Twenty-four preludes Cortot | 14 |
| C1646 Twenty-ninth of May, The | |
| Folk Dance Band | 108 |
| B2621 Twice times M. Crawford | 60 |
| B2623 Twilight melody, A | |
| A. Meale (Organ) | 83 |
| DB642 Twilight (Massenet) Powell | 218 |
| B3040 Twilight (Friml) Cedric Sharp | 80 |
| Twilight of the Gods .. | 137 |
| EB34 Twisting the dials | |
| Happiness Boys | 115 |
| DA240 Two folk songs of Little Russia | |
| Alma Gluck | 28 |
| Two Grenadiers, The—See Schumann .. | 188 |
| B2262 Two guitars (Gipsy Song) | |
| Salon Orchestra | 98 |
| Two little bluebirds—See "Sunny" .. | 158 |
| B2343 Two little tired hands | |
| De Groot and Picc. Orchestra | 96 |
| B2651 Two old tramps P. Dawson | 61 |

U

| | |
|---|-----|
| E323 Uhr, Die (Loewe) L. Demuth | 208 |
| EA572 Um-tcha-um-tcha da da—F.T. Hylton's Orchestra | 101 |
| ER3 Umipnu chatuenu. Tiel 1 and 2 | 74 |
| J. Rosenblatt | |
| Un or Une—For this article, see next word. | |
| Una furtiva lagrima—See "Elisir d'Amore" .. | 123 |
| Una voce poco fa—See "Barbieri di Siviglia" .. | 120 |
| Un bel di ("Mme. Butterfly") .. | 130 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|---|------|---|------|
| B2454 Under the bazunka tree | 116 | Valse Bluettes (<i>Drigo</i>)— | |
| Under the double eagle—March | | DA244 By J. Heifetz | 30 |
| B1460 By Coldstream Guards Band .. | 106 | DA984 By Heifetz | 30 |
| EA43 By Sousa's Band | 109 | B2499 Valse Arabesque | 84 |
| DA638 Under the leaves (<i>Thome</i>) Chemet | 13 | DB1273 Valse Caprice (<i>Rubinstein</i>) | |
| Und ob die wolke—See "Freischutz" | 125 | Paderewski | 45 |
| DA711 Un di felice—See "Traviata" .. | 136 | DA981 Valse d'oiseau | 7 |
| EA565 Underneath the Russian moon | | D1492 Valse de Concert (<i>Glazounoff</i>) | |
| R. Vallee's Yankees | 105 | San Francisco Orch. | 94 |
| B2418 Une heure d'amour | | D1216 Valse des Fleurs ("Casse- Noisette") | 92 |
| De Groot's Orch. | 96 | DB288 Valse du ballet <i>Raymonde</i> | |
| C1294-6 Unfinished Symphony (<i>Schubert</i>) | | (<i>Glazounoff</i>) | 30 |
| Royal Opera House Orch. | 93 | Valse—See also under Waltz | |
| Ungeduld (<i>Schubert</i>)— | | DB116 Valse lente | 9 |
| E511 By Duhan | 63 | B3060 Valse Mystérieuse | 83 |
| DB1265 By Giannini | 26 | C169 Valse Septembre | 97 |
| B2415 Un peu d'amour | 98 | Iff's Or. | |
| Salon Orch. | | Valse Triste (<i>S'belius</i>)— | |
| Until (<i>Sanderson</i>)— | | DB396 By Maud Powell | 47 |
| B799 By Hubert Eisdell (<i>Tenor</i>) .. | 63 | B2140 By M. Hayward | 88 |
| DA309 By McCormack (<i>Tenor</i>) .. | 40 | ED5 By Chicago Orchestra .. | 89 |
| B871 By G. Morgan (<i>Cornet</i>) .. | 80 | ED5 By San Francisco Orchestra .. | 94 |
| B2168 By De Groot's Orchestra .. | 96 | DA276 Variations | 34 |
| B3005 By W. Glynn | 64 | Variations on Nel cor piu—See | |
| EA498 Until you get somebody else | | Beethoven | 169 |
| Olsen's Music | 102 | D1376-8 Variations on a Theme by | |
| DB115 Uocchi celesti | 9 | Haydn London Symph. Orch. | 90 |
| D284 Up from Somerset | 72 | DA915-16 Variations on an air from | |
| Charles Tree | | "Magic Flute" Cortot & Casals | 15 |
| Up in the clouds— | | C1380 Variations on "Carnival of | |
| B5612 By Hylton's Orchestra .. | 101 | Venice" | 89 |
| EA567 By Austin Egen | 63 | DB1069-70 Variations Symphoniques | |
| Urna fatale—See "La Forza del | | (<i>Frank</i>) Cortot, with Orch. | 15 |
| Destino" | 125 | Varsity | 166 |
| Used to you— | | Varsity drag— | |
| EA589 By J. Marvin | 116 | EA334 By Olsen's Music | 102 |
| EA587 Fox-Trot—By Shilkret's Orch. | 104 | EA332 By J. Smith | 118 |
| ERI Uvyom simchas chem | | EA314 Varsity Yale Blues | |
| J. Rosenblatt | 74 | Savoy Orpheans | 103 |
| | | Veau d'or, Le—See "Faust" .. | 124 |
| V | | Vecchia zimarra—See "Boheme" | 120 |
| DA475 Vacant chair, The | 40 | Vedremo, o veglio audace, Lo | |
| Vado, corro—See "Don Pas- | | —See "Ernani" | 123 |
| quale" | 123 | Vela! un vessillo Una—See | |
| B2297 Vagabond, The | 61 | "Otello" | 13 |
| P. Dawson | | Venetian Song— | |
| Vagabond King | 159 | DA324 By J. McCormack | 40 |
| Vaghissima sembianza— | | B2434 By Lambelet-Lebush | 67 |
| DA754 By Caruso | 10 | Venga la morte ("Otello") .. | 131 |
| DA801 By Minghetti | 43 | Venite, inginocchiatevi ("Nozze | |
| Vinement ma bien aimee— | | di Figaro") | 131 |
| See "Roi d'Ys" | 134 | Venti scudi—See "Elisir d'Amore" | 123 |
| E207 Vale (<i>Farewell</i>) | 72 | Venusberg Music—See "Tann- | |
| E. Thornton | | hauser" | 135 |
| Valencia— | | Veranno a te—See "Lucia di | |
| EA78 By J. Crawford (<i>Organ</i>) .. | 81 | Lammermoor" | 128 |
| B2340 By The Revellers | 117 | DA715 Verborgtheit (<i>Wolf</i>) | 26 |
| B2272 By Savoy Havana Band .. | 103 | Vergine degli Angeli, La—See | |
| EA60 By Whiteman's Orchestra .. | 106 | "Forza del Destino" | 125 |
| Valentine— | | C1684 Veronique—Vocal Gems | |
| B5701 By Rio Grande Band .. | 103 | Light Opera Co. | 77 |
| EA639 By Maurice Chevalier .. | 114 | Vergine—See "Favorita" .. | 125 |
| Valkyrie | 138 | B2865 Vers l'avenir Orch. Royal Belge | 91 |
| Valse—See Brahms | 171 | B2222 Vespers | 58 |
| Valse—See Chopin | 173 | Geo. Baker | |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--|------|--|------|
| E139 Vespers and Compline | | W | |
| Westminster Cathedral Choir | 79 | Wach auf ("Meistersinger") | 129 |
| Vespri Siciliani | 138 | D1112 Waggle of the kilt H. Lauder | 116 |
| Vesti la giubba—See "Pagliacci" | 131 | EA266 Waiata Maori (Hill) | |
| E82 Vicar of Bray C. Stanley | 219 | Mayfair Orchestra | 97 |
| D1453 Vida Breve, La Symphony Orch. | 95 | EA166 Waiata Poi (Hill)— | |
| DA1009 Vida Breve—Dance Kreisler | 35 | By Mayfair Orchestra | 97 |
| Vien, Leonora—See "Favorita" | 125 | Wait (Guy d'Hardelot)— | |
| Vieni al contento—See "Lakme" | 127 | By J. Turner (Tenor) | 72 |
| Vieni, la mia vendetta—See | | B1117 By De Groot and Picc. Orch. | 96 |
| "Lucrezia Borgia" .. | 128 | Wait till you see "Ma Cherie"— | |
| DA119 Vieni sul mar E. Caruso | 10 | By M. Chevalier | 114 |
| B2298 Vienna Blood—Waltz | | EA543 Fox-Trot—By Pollack's Orch. | 102 |
| De Groot's Orch. | 96 | DA175 Waiting for your return | |
| C1507 Vienna by night M. Weber's Or. | 98 | de Gogorza | 17 |
| C1647 Viennese melody B. Harrison | 79 | B2410 Wake Miss Lindy Gresham Sgrs. | 65 |
| EA50 Village blacksmith owns the | | EA294 Wake, Nicodemus F. Crumit | 114 |
| village Happiness Boys | 115 | "Wake up and dream" | 159 |
| C497 Village fire brigade A. Lester | 116 | DB929 Waldesrauschen (Liszt) | |
| Vilanelle, La (E. Dei Acqua)— | | W. Backhaus | 4 |
| DB262 By Galli-Curci (Soprano) | 25 | B3084 Waldteufel memories | |
| C1338 By M. Bennett .. | 58 | De Groot's Orchestra | 96 |
| B4566 Virginian Judge W. B. Kelly | 115 | B2940 Walk him along, Johnny | |
| Vision fugitive—See "Herodiade" | 126 | J. Goss and Cathedral Quartet | 65 |
| Vissi d'arte—See "Tosca" | 136 | EA553 Walking with Susie—Fox-Trot | |
| DA1015 Vito (Popper) Casals | 12 | Geo. Olsen | 102 |
| DA127 Vittoria, Vittoria M. Battistini | 6 | Wally | 138 |
| Vocal Gems .. | 76 | Walther's Prize Song ("Meister- | |
| Voce poco fa, una—See "Bar- | | singer") .. | 129 |
| briere di Siviglia" .. | 120 | B4567 Waltz (Arensky) Maier & Pattison | 85 |
| Voi che sapete—See "La Nozze | | DA419 Waltz (Weber) R. Chemet | 13 |
| di Figaro" .. | 131 | Waltz—See Chopin, "Valse" .. | 173 |
| Voi lo sapete, O mamma—See | | Waltz—See Brahms .. | 171 |
| "Cavalleria Rusticana" .. | 121 | Waltz Dream .. | 159 |
| EA482 Voice of the Southland | | EA363 Waltz of love Hamp's Serenaders | 100 |
| G. Austin | 113 | Waltzes, Vocal— | |
| B2808 Voice Exercises Master N. Ware | 112 | DA105 Amor mio (My love) E. Caruso | 9 |
| B2531 Voice that breathed o'er Eden | | DB298 Bacio, Il (Valse Brillante) | |
| St. Margaret's Choir | 78 | Hempel | 31 |
| Voices of Spring— | | DA938 Carmen D. Giannini | 26 |
| By E. Scotney .. | 71 | DA213 Messaggero amoroso | |
| C1526 By Kaufman's Orchestra .. | 97 | Galli-Curci | 25 |
| DA250 Voices of the woods Hempel | 31 | DB298 Parla! (Arditi) F. Hempel | 31 |
| Voici des roses—See "Damma- | | DB349 Se saran rose N. Melba | 42 |
| tion de Faust" .. | 122 | DB293 Sulle onde del Danubio (Blue | |
| Voila donc la terrible cite—See | | Danube Waltz) F. Hempel | 51 |
| "Thais" .. | 136 | DA981 Valse d'oiseau L. Bori | 7 |
| Vois ma misere, helas—See | | DB116 Valse Lente ("Adorables | |
| "Samson et Dalila" .. | 135 | Tourments") E. Caruso | 9 |
| Volga Boatmen's Song—See | | DB293 Wine, Women and Song Waltz | |
| under "Song of Volga Boatmen" | | Frieda Hampel | 31 |
| B1493 Volunteer Organist, The (Lamb) | | Waltzing doll— | |
| Peter Dawson | 61 | DA661 By F. Kreisler .. | 35 |
| DA835 Vor dem Fenster E. Gerhardt | 26 | B2629 By New Light Symph. Orch. | 98 |
| C1568 Vostro amor—See "Boris Godou- | | EA609 Wake up chillun Revellers | 117 |
| noff" .. | 120 | D1636-8 & 1649-50 Wand of youth | |
| Votre toast—See "Carmen" .. | 121 | London Symphony Orch. | 91 |
| Vous qui faites l'endormie— | | B1434 Wand of harlequin | |
| See Gounod ("Faust") .. | 124 | De Groot's Orchestra | 100 |
| Voyons, que j'essaie—See "Car- | | E509 Wandern (Schubert) Duhan | 63 |
| men" .. | 121 | D807 Wanderer, The (Schubert) | |
| DA103 Vucchella, A (Tosti) E. Caruso | 9 | Knupfer | 213 |

" HIS MASTER'S VOICE " RECORDS

| | Page |
|--|------|
| B2878 War march of the Priests Coldstream Guards Band | 105 |
| EB25 War songs Male Chorus | 77 |
| DB1144 Warbler, The Galli-Curci | 25 |
| EA26 Warblers' serenade Bird Interpretations by M. McKee and Billy Murray, A. Pryor's Band | 113 |
| Warming Up | 166 |
| DB374 Warum? (Schumann) Paderewski | 45 |
| Was it a dream?— | |
| EA402 By The Revellers | 117 |
| EA335 By Waring's Pennsylvanians | 105 |
| EA464 Was it done Troubadours | 104 |
| B2632 Was it just moonshine B. Grey etc. | 112 |
| B2204 Washington Grays March Royal Air Force Band | 109 |
| Washington Post march, The— | |
| B1460 By Coldstream Guards Band | 106 |
| EA96 By Sousa's Band | 109 |
| D1263 Wasserfluth (Schubert) E. Gerhardt | 64 |
| Watchman, The (Squire)— | |
| C756 By Peter Dawson | 62 |
| B2979 Watchman, what of the night? Glynnne and Robertson | 64 |
| D301 By Harrison and Radford | 65 |
| B2187 Water boy P. Robeson | 70 |
| ES11 W' cholmaaminim J. Rosenblatt | 74 |
| ES7 We' af hu boyu mis'chaven J. Rosenblatt | 74 |
| D407 We all go hame the same way Lauder | 115 |
| D1349 We are the music makers Three Choirs Festival | 78 |
| D1084 We bow our heads (Bach) Westminster Choir | 79 |
| D407 We parted on the shore Lauder | 115 |
| B5071 We won't go home Folk Dance Band | 108 |
| EA299 We'll have a new home in the morning—Fox-Trot Shilkret's Orchestra | 104 |
| E107 We'll run 'em in (Offenbach) Harrison and Radford | 65 |
| AN15 Weal jede J. Rosenblatt | 74 |
| DA322 Wearin' o' the green McCormack | 40 |
| Wearly River—Fox-Trot— | |
| EA514 By Vallee's Yankees | 105 |
| EA512 By Gene Austin | 113 |
| B4578 Weaving dance Victor Mil. Band | 109 |
| D1264 Wegweiser, Der (Schubert) Gerhardt | 64 |
| E443 Welcome yule Chapels Royal Choir | 76 |
| Wedding Bells— | |
| EA527 By Gene Austin | 114 |
| EA546 By Shilkret's Orchestra | 104 |
| DJ101 Wedding, The Destinn & Gilly | 19 |
| Wedding march (Mendelssohn)— | 182 |
| B3120 Wedding music at St. Margaret's | 78 |
| D1112 Wedding of Sandy McNab H. Lauder | 116 |

| | Page |
|---|------|
| B3064 Wedding of the rose—Intermezzo Coldstream Guards Band | 107 |
| Wedding of the painted doll— | |
| EA539 By Heidt's Orch.—F.T. | 100 |
| EA552 By Chas. King | 115 |
| EA571 By Hylton's Orch.—F.T. | 101 |
| EA633 By Salon Orchestra | 98 |
| EA598 Wee bit o' love H. Clark | 59 |
| D1134 Wee deoch an' Doris, A Sir H. Lauder | 116 |
| D1623 Wee hoose 'mang the heather Harry Lauder | 116 |
| E169 Wee Jean Macgregor Lauder | 115 |
| C192 Wee Macgregor Highland Patrol Coldstream Guards Band | 107 |
| B2924 By Coldstream Guards Band | 107 |
| C1374 Wee man at the loom Aldershot Bands | 108 |
| B2202 Wee Town Clerk, The A. MacGregor | 67 |
| B2212 Wee Wee German Lairdie A. MacGregor | 67 |
| B2897 Weepin' Mary P. Robeson | 70 |
| D1651 Wehe! Wehe!—See "Parsifal" | 132 |
| EA355 Well the Irish and the Germans Jans—Whalen | 115 |
| E4272 Well, well, well Jans—Whalen | 115 |
| Welsh songs | 73 |
| C1226-C1227 Wenbley Military Tattoo Coldstream Guards Band | 107 |
| B2126 Were you there? P. Robeson | 70 |
| B2739 We're living at the Cloisters Gracie Fields | 115 |
| D804 Werbetrommel, Die Knupfer | 213 |
| Werther | 138 |
| AM217 Weseorew. Parts 1 and 2 | 74 |
| B1482 Weymouth chimes (Howell) Coldstream Guards Band | 106 |
| EA460 Whadda you say we get to- gether Hamp's Kentucky Serenaders | 100 |
| B2260 What did I tell ya? J. Smith | 118 |
| What a day— | |
| EA577 By Chick Endor | 114 |
| EA606 By Weem's Orchestra | 105 |
| EA455 What a night for spooning Warings' Pennsylvanians | 105 |
| EA359 What a wonderful wedding Heidt's Orchestra | 100 |
| EA322 What are we waiting for—F.T. McEnelly's Orch. | 102 |
| E443 What child is this? Chapels Royal Choir | 76 |
| B3013 What did the village black- smith say L. Henry | 115 |
| What do I care what somebody said— | |
| EA274 By Garber's Orchestra | 100 |
| EA275 By G. Austin | 113 |
| EA249 What do we do Miller-Farrell | 117 |
| EA244 What do you do on dew-dew- dewy day Shilkret's Orch. | 104 |

" HIS MASTER'S VOICE " RECORDS

| | Page | | Page |
|--|------|--|------|
| What do you say?—F.T.— | | DA497 When shadows gather | |
| EA340 By Warings' Pennsylvanians .. | 105 | McCormack | 40 |
| EA380 By Miller—Farrell | 117 | EA452 When sweet Susie goes stepping | |
| What Price Glory | 166 | by Shilkret's Orchestra | 104 |
| DA641 What'll I do? (<i>Irving Berlin</i>) | | E498 When that I was a tiny boy | |
| Frances Alda .. | 3 | R. Radford | 70 |
| EA296 What'll you do?—Fox-Trot | | When the book—See "Faust" | |
| Hamp's Serenaders | 100 | (Church Scene) | 124 |
| EA378 What's the reason? | | DB1068 When the King went forth to war | |
| N. Shilkret's Orchestra | 104 | Chaliapin | 13 |
| B5313 What's the use of talking—F.T. | | EA72 When the red, red robin | |
| Olsen's Music | 102 | J. Smith | 118 |
| C1690 What is done? | | EA371 When the Robert E. Lee comes | |
| Oldham & Melville | 69 | to town H. Reser's B. Boys | 102 |
| What is our life?—See "Pique | | EA47 When the one you love F. Baur | 58 |
| Dame" | 132 | C1245 When the Sergeant-Major's on | |
| EA50 What! No women? | | parade P. Dawson | 62 |
| Happiness Boys | 115 | When the stars—See "Tosca" | 136 |
| B2420 What shall we do | | EA309 When the sun goes down | |
| J Goss and Cathedral Quartet | 65 | Dalhart—Robison | 114 |
| When all was young—See | | DA887 When the swallows homeward | |
| "Faust" | 124 | fly Hislop | 31 |
| EA36 When autumn leaves J. Smith | 118 | EA635 When they sing the "wearin' | |
| When bloom the roses—See | | of the green" M. Downey | 63 |
| "Se saran rose" | 42 | DA840 When twilight comes | |
| C1117 When bright eyes glance | | J. McCormack | 41 |
| Dawson | 62 | B2220 When we were very young—See | |
| DA218 When Cloris sleeps Galli-Curci | 25 | Geo. Baker | 58 |
| When day is done—F.T.— | | C1616 When the white elder tree | |
| EA203 By F. Baur | 58 | J. Hylton's Orch. | 101 |
| EA237 By J. Crawford | 81 | When the world is at rest— | |
| B5117 When do we dance?—F.T. | | EA496 By Endor | 114 |
| Savoy Havana Band | 103 | EA494 By Olsen's Music | 102 |
| DA187 When dull care E. de Gogorza | 17 | DA693 When you and I were seventeen | |
| D409 When I get back to bonnie | | J. McCormack | 41 |
| Scotland Lauder | 115 | DA823 When you and I were young | |
| D1078 When I meet MacKay Lauder | 116 | J. McCormack | 41 |
| B5370 When I met Sally—Fox-Trot | | When you come to the end of the | |
| Hylton's Orchestra | 101 | day— | |
| B2950 When I survey the wondrous | | EA581 By L. Reisman | 102 |
| Cross | | EA619 By Paul Oliver | 69 |
| Westminster Cen. Hall Choir | 79 | EA254 When you played the organ— | |
| D409 When I was twenty-one Lauder | 115 | Waltz Hylton's Orch. | 101 |
| EA410 When love comes stealing | | EA343 When you're in love—Waltz | |
| Troubadours | 104 | Whiteman and His Orchestra | 106 |
| B2776 When Irish eyes are smiling | | EA389 When you're smiling Thies' Or. | 104 |
| O'Moore | 69 | When you're with somebody | |
| DA237 When love is kind (<i>Moore</i>) | | else— | |
| A. Gluck | 28 | EA346 By Whiteman and His Orchestra | 106 |
| EA592 When my dreams come true— | | EA336 By Shilkret's Rhythm Melodists | 104 |
| Fox-Trot Warings' Pennsylv. | 105 | EA605 Where are you, dream girl? | |
| DB325 When my ships come sailing | | Vallee's Yankees | 105 |
| home McCormack | 39 | B1773 Where are you going? Leno | 214 |
| DA457 When night descends | | EA522 Where did you get that name | |
| McCormack | 41 | Happiness Boya | 115 |
| When summer is gone— | | EA306 Where in the world—Waltz | |
| EA507 By Shilkret's Orchestra .. | 104 | Goodrich Orch. | 100 |
| EA521 By J. Crawford | 81 | EA267 Where is my Meyer? | |
| B3035 By De Groot's Orch. | 87 | Shilkret's Orchestra | 104 |

"HIS MASTER'S VOICE" RECORDS

| | Page | | Page |
|--------------------------------------|------|-------------------------------------|------|
| Where is the song of songs— | | Why do I love you?— | |
| EA502 By Hamp's Serenaders .. | 100 | B2862 By E. O'Henry .. | 83 |
| EA535 By Lupe Velez .. | 73 | B5472 By Nat. Shilkret's Orch. .. | 104 |
| B744 Where my caravan has rested | | Why do the nations?—See | |
| Hubert Eisdell | 63 | Handel ("Messiah") .. | 178 |
| E494 Where the bee sucks E. Scotney | 71 | EA479 Why does the hyena laugh? | |
| DA292 Where the River Shannon flows | | G. Fields | 114 |
| McCormack | 40 | Why is the bacon so tough?— | |
| Where the shy little violets grow | | B2883 By L. Henry .. | 115 |
| EA477 By J. Marvin .. | 116 | EA469 By New Mayfair Orchestra .. | 102 |
| EA503 By Olsen's Music .. | 102 | E534 Widmung Marie Olczewska | 69 |
| EA521 By J. Crawford .. | 81 | DB1065 Wiegenlied (Strauss) | |
| EA618 Where the sweet for-get-me- | | E. Schumann | 50 |
| nots remember | | L. Demuth | 209 |
| Miller & Farrell | 117 | D810 Wie duftet | |
| EA93 Where'd you get those eyes? | | Wie nahte mir—See "Freis- | |
| Olsen's Music | 102 | chutz" ("Leise") .. | 125 |
| E324 Where's the count? A. Roberts | 218 | E323 Wieder mocht' ich L. Demuth | 208 |
| Where'er you walk ("Semele") | 178 | B2239 Wien bleibt Wien | |
| DB628 By de Gogorza (Baritone) .. | 16 | H.M. Royal Air Force Band | 109 |
| While shepherds watched their | | ED11 Wiener Blut Boston S. Orch. | 89 |
| flocks by night— | | "Wildflower" .. | 159 |
| B2159 By St. Swithin's Choir .. | 78 | B2929 Willow song M. Bennett | 58 |
| B2196 By Whitaker-Wilson (Organ) .. | 83 | Willow song—See "Otello" .. | 131 |
| C1589 By Westminster Cen. Hall Choir | 79 | William Tell—Overture—See | |
| Whispering hope— | | "Guglielmo Tell" .. | 126 |
| EA45 By O. Kline—E. Baker .. | 67 | B2679 Wind in the hill M. Crawford | 60 |
| DA158 By Gluck and Homer .. | 28 | Wine, women and song waltz— | |
| Whistling—See Chas. Capper .. | 113 | DB293 By Hempel .. | 31 |
| EA26 Whistler and his dog. Whistling | | C1407 By M. Weber's Orchestra .. | 98 |
| by M. McKee and Billy Murray | | D1452 By Chicago Orchestra .. | 89 |
| A. Pryor's Band | 108 | B2750 Wings De Groot's Orchestra | 96 |
| B468 Whistling coon Burt Shepard | 118 | B2652 Wiper's March Coldstream Bd. | 106 |
| B138 Whistling Rufus Olly Oakley | 79 | Wireless Press Records .. | 113 |
| White Birds—Musical Comedy | 159 | B1466 With sword and lance—March | |
| White Shadows in the South | | Coldstream Guards Band | 106 |
| Seas .. | 166 | D775 With verdure clad ("Creation") | |
| B2686 Whither (Schubert) J. Goss | 65 | Florence Austral | 57 |
| EA570 Who cares what you have been | | 03064 Within a mile A. Patti | 217 |
| Fox-Trot Shilkret's Orch. | 104 | C1625 Within these sacred walls | |
| EA112 Who could be more wonderful | | I. Andresen | 57 |
| than you A. Stanley—B. Murray | 118 | Without you, sweetheart— | |
| Who is Sylvia?— | | EA4330 By Shilkret's Orchestra .. | 104 |
| B2681 By E. Lough .. | 67 | EA360 By G. Austin .. | 113 |
| DA933 By McCormack .. | 41 | B2727 Witness Robeson & Brown | 70 |
| EA504 Who wouldn't be jealous of you | | AM218 Wlirushuliam J. Rosenblatt | 74 |
| Coon-Sanders Orch. | 99 | D805 Wo du hingehst Knupfer | 213 |
| E324 Who'll marry me? M. Farkoa | 209 | DB766 Wo find' ich Trost McCormack | 39 |
| Whoopie .. | 159 | EA290 Wob-a-ly walk—Fox-Trot | |
| EB41 Whoopie—Gems Lt. Opera Co. | 77 | Waring's Pennsylvanians | 105 |
| C1425 Whole world over ("Mme. | | Wohin, Op. 25 (Schubert)— | |
| Butterfly") B. Mummery | 69 | DA706 By E. Gerhardt .. | 26 |
| Why be Good? .. | 166 | E509 By Duhan .. | 63 |
| Why can't you?— | | Wolf Song, The .. | 166 |
| EA587 Fox-Trot—By N. Shilkret's Or. | 104 | B3011 Woman who knows, A | |
| EA590 By Gene Austin .. | 114 | D. Maughan | 117 |
| EA594 By J. Crawford .. | 82 | DA538 Wonderful one McCormack | 40 |

" HIS MASTER'S VOICE " RECORDS

| | Page |
|---|--------------|
| EA596 Won't you tell me—Fox-Trot Waring's Pennsylvanians | 105 |
| Word, allow me! A—See "Pag- liacci" | 131 |
| Words and Music | 166 |
| World is waiting for the sunrise— By Victor Salon Orch. | 98 |
| DA110 By R. Werrenrath | 55 |
| EA616 World is yours and mine M. Downey | 63 |
| EA491 Worryin' | 82 |
| B2790 Worrying | 96 |
| Worthy is the Lamb—See Handel ("Messiah") | 178 |
| Wotan's farewell—See "Val- kyrie" | 138 |
| DB1184 Wraith (<i>Schubert</i>) | Chaliapin 13 |

X

| | |
|--------------------------------|-----|
| Xerxes (<i>Handel</i>) | 178 |
|--------------------------------|-----|

Y

| | |
|---|----------------------|
| ES4 Yaale v'yovo | J. Rosenblatt 74 |
| EA364 Y como le va?—Tango International Novelty Orch. | 101 |
| Ye banks and braes o' bonnie doon— By Geraldine Farrar (<i>Soprano</i>) | 21 |
| DB362 By Dame Melba (<i>Soprano</i>) | 42 |
| B2814 Yea, though I walk Salisbury Cathedral Choir | 75 |
| Yeoman of England—See "Merrie England" | 151 |
| Yeoman of the guard—See "Gil- bert and Sullivan" | 144 |
| C1425 Yes, in one sudden moment ("Mme. Butterfly") B. Mummery | 69 |
| E264 Yes, let me like a soldier fall ("Maritana") | T. Davies 60 |
| Yesterday—Waltz— By Shilkret's Orchestra | 104 |
| EA207 By G. Austin | 113 |
| D1144 Yet doth the Lord see it not Austral. Thornton, etc. | 181 |
| B2424 Ye watchers | Community Singing 76 |
| ES31 Yhi Razon Milfne Ovinu. Parts I. and II. | J. Rosenblatt 74 |
| ES4 Yism' chu | J. Rosenblatt 74 |
| ES3 Yistebach | J. Rosenblatt 74 |
| D1517 Yo-ho-hoe | F. Austral 57 |
| DB164 Yohrzeit (<i>R. Shilkret</i>) | S. Braslau 7 |
| B1393 Yon assassin is my equal P. Dawson | 61 |
| B2728 You and a canoe Grimshaw Banjo Quartet | 79 |
| EA555 You can't take away—Fox-Trot Shilkret's Orchestra | 104 |

| | Page |
|---|----------------|
| You forgot to remember— DA760 By J. McCormack | 41 |
| EA25 By J. Crawford (<i>Organ</i>) | 81 |
| EA385 You gotta be good to me Goodrich Silvertown Orch. | 100 |
| EA457 You tell me your dream—Waltz Troubadours | 104 |
| DA115 Your eyes have told me so E. Caruso | 10 |
| EA500 You wanted someone | J. Marvin 116 |
| You were meant for me— EA525 Fox-Trot—By Shilkret's Orch. | 104 |
| EA552 By Chas. King | 115 |
| B5691 Your mother and mine Shilkret's Orchestra | 104 |
| DB451 Your tiny hand is frozen E. Williams | 56 |
| EA395 You're a real sweetheart Kahn's Orchestra | 101 |
| You're always in my arms— EA640 By Bebe Daniels | 60 |
| EA646 By Pollack's Orchestra | 102 |
| EA433 You're just a great big baby doll Weem's Orchestra | 105 |
| EA579 You're just another memory M. Downey | 63 |
| You're the cream in my coffee— EA616 By Rice-Baur | 70 |
| EA601 By J. Crawford | 82 |
| B5650 By Hyllton's Orchestra | 101 |
| EA383 You're wonderful Shilkret's Orchestra | 104 |
| B2408 Youth and Vigour March Coldstream Guards Band | 106 |
| DA387 Yn iach i ti cumri (<i>Adieu to dear Cambrai</i>) | E. Williams 56 |

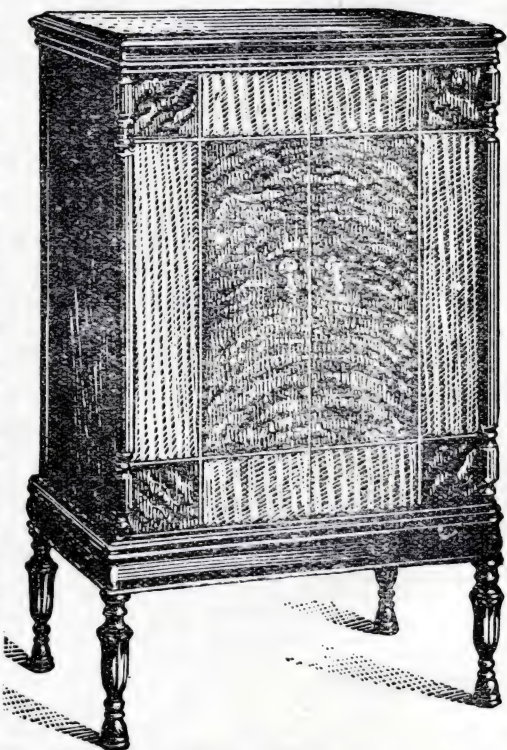
Z

| | |
|---|------------------|
| Zampa | 139 |
| Zapateado (<i>Sarasate</i>)— DB676 By J. Kubelik | 36 |
| DB1048 By Heifetz | 30 |
| Zaza | 139 |
| Zaza, piccola zingara—See "Zaza" | 139 |
| Zigeunerweisen (<i>Sarasate</i>)— DB284 By Heifetz | 30 |
| E329 By Sarasate | 220 |
| C1380 By Rode | 8 |
| ES12 Zur Israel | J. Rosenblatt 74 |
| B3028 Zingari | De Groot Trio 87 |
| DA1029 Zueignung | Giannini 26 |

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Pronunciation Guide

THE constant appearance of new names in "His Master's Voice" lists will make this table quite useful. It is not intended to be a complete list, but includes only those names the pronunciation of which is not clear and those difficult to pronounce. The sign (') denotes the syllable to be accented.

Some Sounds Difficult to Indicate

We have indicated the pronunciations as nearly as possible and they will be found correct enough for practical purposes. *But do not pause at each syllable—pronounce the entire word rapidly without hesitation, putting a decided accent marked with the sign " ' ".*

Pronunciation Table—Artists, Composers and Operas

| | | |
|---|--|--|
| Acerbi (Ah-cher'-bee) | Clement (Klay-mong') ("ng" only partly sounded) | Faust (Fowst) |
| Africana (Af-ree-kah'-n) | Codolini (Koh-doh-lee'-nee) | Favorita (Fah-voh-ree'-tah) |
| Aida (Ah-ee'-dah) | Colazza (Koh-lat'-zah) | Fedora (Fay-doh'-rah) |
| Alda (Ah'-dah) | Contes d'Hoffman (Kahnt-Doff'-mahn) | Fidelio (Fee-day'-lee-oh) |
| Amato (Ah-mah'-toh) | Corsi (Kor'-see) | Fille du Regiment (Fi doo Raygimon) |
| Ancona (Ahn-koh'-nah) | Cortot (Kor'-toh) | Flauto Magico (Flau'-toh Maj'-ee-koh) |
| Andantino (Ahn-dahn-tee'-no) | Crepuscule (Cray-pus-kuhl') | Fliegende Hollander Flee'-gen-deh Hol'-lan-der; |
| Andrea Chenier (Ahn-dray'-ah Sheh-nee-eh) | Crestani (Kres-tah-nee) | Flonzalet (Flon-zah'-lee) |
| Andreeff (An-dree'-f) | Cui (Kwee) | Forza del Destino (Fort'-zah del Des-tee'-noh) |
| Ansebau (Ahn-soh) | Culp (Koolp) | Fra Diavolo (Frah Deah'-voh-loh) |
| Arditi (Ahr-til'-lah) | Daddi (Dahd'-dee) | Francesco (Frah-n-chayss'-koh) |
| Auber (Oh'-baer) | d'Albert (Dah'-baer) | Freischutz (Fry'-sheutz) |
| | Dalmores (Dahl-moh-ress') | Fruhlingstaube (Frueh-tings-glou'-be) |
| Bach (Bahkh) | David (Dah-veed') | |
| Bada (Bah'-dah) | de Beriot (Der Bay-ree-oh) | Gadski (Gahds'-kee) |
| Badini (Bah-dee'-nee) | Debussy (Deh-boos'-see) | Galli-Curci (Gal-lee Koor'-chee) |
| Baklanov (Bah-klahn'-ov) | | Gallvany (Gahl-vah'-nee) |
| Balalaika (Bal-lah-layee'-kah) | de Gogorza (der Goh-gort'-zah) | Gasparone (Gahs-par-oh'-neh) |
| Ballo in Maschera (Bal-loh-een Mahs'-kah-rah) | d'Hardelet (Dard'-loh) | Gay (Guy) |
| Barbieri di Siviglia (Bah-r- bear'-reh dee See-veel'-yah) | Delibes (Der-lee'b') | Genee (Zheh-nay') |
| Beethoven (Bay'-toh-ven or Bay'-toh-fen) | de Luca (day Loo'-kah) | Germania (Jaer-mah'-nee-ah) |
| Behrend (Beh'-rend) | de Lucia (day Loo-chee'-ah) | Giacomelli (Jah-koh-mell'-ee) |
| Bellini (Bel-lee'-nee) | de Luna (day Loo'-nah) | Gianni Schicchi (Gee-ah'-nee Shee'-kee) |
| Berlioz (Baer-lee-oh') | De mon amie (Duk mon nah- mee) | Gigli (Jeel'-yee) |
| Bizet (Bee-zay') | de Muro (Deh Moo'rah) | Gilbert (Zhee'-lee-bayr) |
| Blumenthal (Bloom'-en-tahl) | de Pachmann (der Pahk'-man) | Gillet (Zhil-lay') |
| Boccherini (Bak-kay-ree'-nee) | de Sarasate (Sar-ah-sah'-tay) | Gilly (Zhee'-lih) |
| Boheme (Boh-ehm') | de Seguroia (Say-goo-roh'-lah) | Giordano (Gee-or-dah'-no) |
| Boito (Bok'-ee-toh) | de Tura (De-Too' rah) | Gluck (Glook) |
| Boninsegna (Bon-neen-sayn'-yah) | Dinorah (dee-no'rah) | Godard (God-ahr') |
| Bori (Bor'-ree) | Dita Alle giovine (Dee-lay al'-lah gee-oh-vee' nay) | Goetzen (Gert'-sen) |
| Bosini (Boh-see'-nee) | Don Carlos (Don Kahr'-lohss) | Gottterdammerung (Goet'-ter-daem'-mer-oongk) |
| Bourdon (Boor'-dorn) | Don Giovanni (Joh-vahn'-nee) | Gottschalk (Got'-shalk) |
| Brabanconne (Brach-ban-sonn) | Donizetti (Don-ee-tset'-tee) | Gounod (Goo-no) |
| Erahms (Brahmz) | Don Juan (Don Huahn) | Grieg (Greeg) |
| Braslaw (Brass'-low) (ow as in how) | Don Pasquale (Pahs-qnah'-leh) | |
| | Drdla (Derd'-lah) | Hansel und Gretel (Haen'-zel oondt Gray'-tel) |
| Calve (Kahl-vay') | Drigo (Dree'-go) | Haydn (High'-dn) |
| Caprice Espanol (Kah-prees Ess-pahn'-yol) | Dubois (Du-booah') | Heifetz, Jascha (High'-fetz, Yah-sha) |
| Caprile (Kah-pree'-lee) | Duchene (Du-shayn') | Herodiade (Ay-rohd-yadd') |
| Caruso (Kah-roo'-zoh) | Dvorak (Dvor'-zhak) | Hubay (U-bay) |
| Cavalleria Rusticana (Kah- vahl-lay-ree'-ah Roos-tih-kah'- nah) | Eames (Aymz) | Huguenots, Les (Lay Oog'-no) |
| Cesar, Berthe (Bairt-Say-zahr) | Egner (Ayg'-ner) | Huguet (Yew-gay') |
| Chaliapin (Shal-ya'-pin) | Elisir d'Amore (Ay-lee-zeer' dam-oh'-reh) | Humperdinck (Hoom'-per-dink) |
| Chaminade (Shah-mee-nahd') | Entr'acte (Ahn-tract) | |
| Chopin (Show-pahn) | Epaminondas (Eh-pah-mee-non'-dahs) | Il Balen (El Bah-len') |
| Cigada (Chee-gah'-dah) | Ernani (Atr-nah'-nee) | Il Guarany (El Gaer-ah-nay) |
| Clavelitos (Klah-veh-lee'-tos) | Falkenstein (Fahl'-ken'-stine) | Inflammatius (In-flah-mah-toos) |
| | Faure (Fohr) | |

Iris (*Ee-ris*)
 Ischierdo (*Isk-yair'-doh*)
 Jacoby (*Yah-koh'-bee*)
 Janni (*Yahn'-nee*)
 Je viens celebrer la victoire
 (*Jer vyahn say-lay-bray' lah*
vic-twar)
 Joanna (*Joh-ahn-nah*)
 Jocelyn (*Joss'-lin*)
 Jolie Fille de Perth
 (*Zho-lee' Feey-der Pairth*)
 Jongleur (*Zhong-gleur*)
 Jose (*Hoh-zay'*)
 Journet (*Zhoor-nay'*)
 Kjerulf (*Kyer'-oolf*)
 Knupfer (*Knip'-fer*)
 Kreisler (*Krice'-ler*)
 Kubelik (*Koo'-beh-lik*)
 Kurz, Selma (*Koortz, Zel'-mah*)
 La Cinquantaine
 (*Lah Sang-kohn-tain'*)
 Lakme (*Lah-may'*)
 Lalo (*Lah-low'*)
 L'Arlesienne (*Lahr-lay'-see-enn*)
 Lecocq (*Leh-cock'*)
 Lemmone (*Lem-moh'-neh*)
 Leoncavallo
 (*Lay-ohn-kah-vahl'-loh*)
 Liszt (*Liszt*)
 Lohengrin (*Loh'-en-grin*)
 Lombardi (*Lohm-bar-dih*)
 Lucia (*Loo-chee'-ah*)
 Lucrezia Borgia
 (*Loo-krez-yah Bor'-jah*)
 Manon (*Mah-non*)
 Manon Lescaut
 (*Man-on' Les-koh'*)
 Manzanillo (*Mahn-sahn-ell'-yoh*)
 Martinelli (*Mar-tin-el'-li*)
 Masaniello (*Mah-san-nyel'-loh*)
 Mascagni (*Mas-kahn'-yee*)
 Mascotte (*Mas-jot' or Mas'-kot*)
 Massenet (*Mahss'-n-neh*)
 Mattei (*May-tay'-ee*)
 Mefistofele
 (*May-fee-stoh'-feh-leh*)
 Meistersinger (*My'-ster-zinger*)
 Mendelssohn (*Men-d'l-sohn*)
 Meyerbeer (*My-er-bear'*)
 Michailowa (*Misch-ih'-lov-ah*)
 Mignon (*Meen-yon'*)
 Mikado (*Mih-kah-doh*)
 Mileri (*Mee-ler'-ee*)
 Mirella (*Mih-rel'-lah*)
 Moment Musicale
 (*Moh-mohn-meu-zee-cal'*)
 Mosciska (*Moss-chis'-kal*)
 Moszkowski (*Mos-koff'-skee*)
 Mozart (*Moh'-tstart*)
 Niebelung (*Nee'-bel-oong*)
 Norma (*Nor'-mah*)
 Nozze di Figaro
 (*Not-zeh-dee Fee'-gar-oh*)
 Ober (*Oh'-baer*)
 Oberon (*Oh-ber-on*)
 Offenbach (*Of'-fen-bach*)
 O mio babbino caro
 (*Oh-mee'-oh Bah-bee no kah-rah*)
 Orfeo ed Euridice (*Or-feh'-oh*
ayd Ay-oo-ree-dee'-cheh)

Orientale (*Oh-ryohn-tahl'*)
 Otello (*Oh-tel'-loh*)
 Pacini (*Pah-chee'-nee*)
 Paderewski (*Pad-er-ef'-skee*)
 Paganini (*Pahg-ah-nee'-nee*)
 Pagliacci (*Pah-yat'-chee*)
 Palet (*Pal'-lay*)
 Paoli (*Pah'-oh-lee*)
 Pareto (*Pah-ray'-toh*)
 Pasquale (*Pas-quah'-lay*)
 Pecheurs de perles, Les
 (*Lay-pay-shur'-der-Pairl*)
 Peer Gynt (*Pair Gint*)
 Perini (*Pay-ree'-nee*)
 Pescatori di Perle
 (*Pes-kah-toh'-ree dee Pear'-leh*)
 Pessard (*Pes-sar'*)
 Philemon et Baucis
 (*Fee-lay-mohn' ay Bow-sees'*)
 Piantadosi (*Pee-ahn-tah-doh-see*)
 Piccoletti (*Pick-koh-lot'-tee*)
 Pie Jesu (*Pee'-ay Yay'-zooth*)
 Pierne (*Pyair-nay'*)
 Pietro (*Peay'-troh*)
 Pini-Corsi (*Pee'-nee-Kor'-sih*)
 Pinsuti (*Pin-soo'-tee*)
 Pique Dame (*Peek Dahm*)
 Pirouette (*Pee-roo-ett'*)
 Placon (*Plan-sohn'*) (nasal)
 Ponchielli (*Pohn-kee-ell'-ee*)
 Pourquoi me reveiller
 (*Poor-kwah muh ray-vay-yea*)
 Preguntale a las Estrellas
 (*Pray-goon'-tah-le ah lahs*
Es-trel-yahs)
 Preve (*Pray'-veh*)
 Prophete (*Pro-feh't' or Proph-et*)
 Puccini (*Poo-chee'-nee*)
 Puritani (*Poo-ree-tah'-nee*)
 Rachmaninoff
 (*Rackh-mah'-nee-noff*)
 Rammmenta i lieti di quando
 (*Rah-men-tah ee lee-ay-tee de*
cuahn-doh)
 Regina di Saba
 (*Ray-jee'-nah dee Sah'-bah*)
 Reimers (*Ryme'-rs*)
 Rigolotto (*Rig-oh-let'-*)
 Rimsky-Korsakov
 (*Rim-ski Kor-sa-kof*)
 Rinaldi (*Ree-nahl'-dee*)
 Rinaldo (*Ree-nahl'-doh*)
 Robert le Diable
 (*Roh-ber-l' Dee-ah'-bl*)
 Rondino (*Ron-dee'-noh*)
 Rosing (*Rose'-ing*)
 Rossini (*Ros-see'-nee*)
 Rothier (*Rote'-yeh*)
 Rubinstein (*Roo'-bin-stine*)
 Ruffo (*Ruf'-foh*)
 Ruggero (*Roodge'-ayr-oh*)
 Saint-Saens (*Sanh'-Sahn*)
 Sala (*Sah'-lah*)
 Salutaris (*Sah-loo-tah'-ris*)
 Salviati (*Sal-vah'-tee*)
 Sammarco (*Sahm-mar'-koh*)
 Samson et Dalila
 (*Sam-sohn ay Dah-lee-lah*)
 Sangiorgi (*Sahn-jor'-jee*)
 Santa Lucia (*Sahn'-tah*
Loo-chee'-ah)

Sarasate (*Sar-ah-sah'-tay*)
 Sassoli (*Sass'-oh-lih*)
 Scattola (*Skah'-toh-lah*)
 Scharwenka (*Shar-ven'-kah*)
 Scherzo (*Skairt'-tsoh*)
 Schipa (*Skee'-pah*)
 Schubert (*Shoo'-baert*)
 Schumann (*Shoo'-mahn*)
 Schumann-Heink
 (*Shoo'-mahn Hink'*)
 Seguro-la-See "de Seg"
 Sembrich (*Zem'-dikh*)
 Semiramide
 (*Seh-mih-rah-mee'-day*)
 Serenade Espanole (*Seh-reh-*
nahd' Ess-pahn-yohl')
 Sgambati (*Sgahm-bah'tee*)
 Sillich (*Zil'-likh*)
 Slezak (*Slay'-zak*)
 Smirnoff (*Smeer-nof'*)
 Sonnambula (*Son-nahm-boo-*
lah)
 Stabat Mater
 (*Stah'-baht Mah'-ter*)
 Strelezki (*Stray-let'-skee*)
 Suppe (*Soup-pay*)
 Tamagno (*Tahm-mahn'-yoh*)
 Tambourin (*Tahm-boo-rah'*)
 Tannhauser (*Tahn'-hoy-zer*)
 Tetrassini (*Tet-trah-tzee'-nee*)
 Thais (*Tah-ees'*)
 Thomas (*Tow-mah'*)
 Thome (*Toh-may'*)
 Tosca (*Toss'-kah*)
 Toscanini (*Tos-kan-nee'-nee*)
 Tosti (*Tos'-tih*)
 Traumerei (*Troy-meh-rye'*)
 Traviata (*Trah-veeah'-tah*)
 Trentini (*Tren-tee'-nee*)
 Trovatore (*Troh-vah-tohr'-eh*)
 Tchaikovsky (*Chi-koff'-skee*)
 Ugonotti (*Oo-goh-not'-tee*)
 Valls (*Vallz*)
 Verdi (*Vair'-dee*)
 Vespri Sciliani
 (*Ves'-pree See-chee-lee-ah'-nee*)
 Vessella (*Ves-sel-lah*)
 Viafiora (*Vee-ah-for-ah*)
 Vivandiere (*Vee-vahn-de*)
 Vous dansez Marquise
 (*Voo dahn-say, Mar-keys*)
 Wagner (*Vahg'-ner*)
 Waldeufel (*Vahld'-toy-fell*)
 Walkure (*Vah-kuer'-reh*)
 Weber (*Vay'-ber*)
 Werther (*Vear'-ter*)
 Wiegand (*Vee'-gen-leeat*)
 Wieniawski (*Veen-yav'-skee*)
 Wierisch (*Vee'-neh-rish*)
 Widmung (*Vid'-mcong*)
 Wilhelm (*Veel-hel'-mih*)
 Xerxes (*Zehr'-seh*)
 Yradier (*Ee-rah-deay'*)
 Zaccaria (*Zak-kah-ree'-ah*)
 Zanelli, Renato
 (*Tsah-nel'-lee Ray-nah'-toh'*)
 Zani (*Tsah'-nee*)
 Zaza (*Zah-zah'*)
 Zerola (*Zer'-oh-lah*)
 Ziehrer (*Zee'-reh*)
 Zimbalist (*Zim'-bal-ist*)

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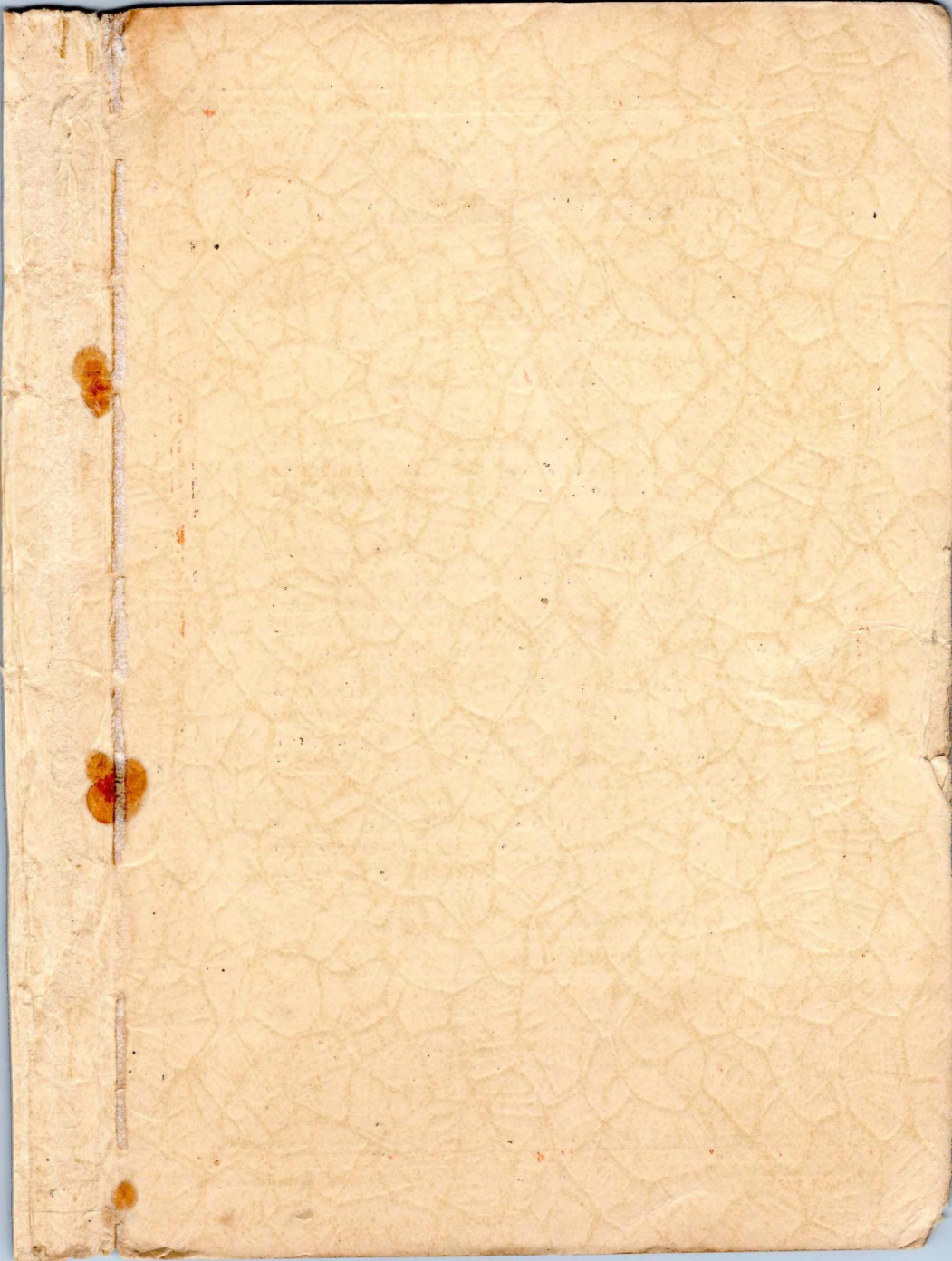
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In the same way the very latest developments of science are applied in the process of Recording, and every recording expert in the service of "His Master's Voice" is a master of his craft.

It is the quality of the Records themselves that establishes their superiority—a quality that is eloquently expressed in the slogan—

**"GREATEST ARTISTS,
FINEST RECORDING!"**



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